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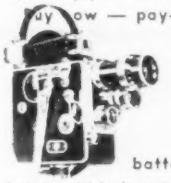

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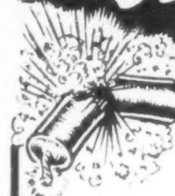

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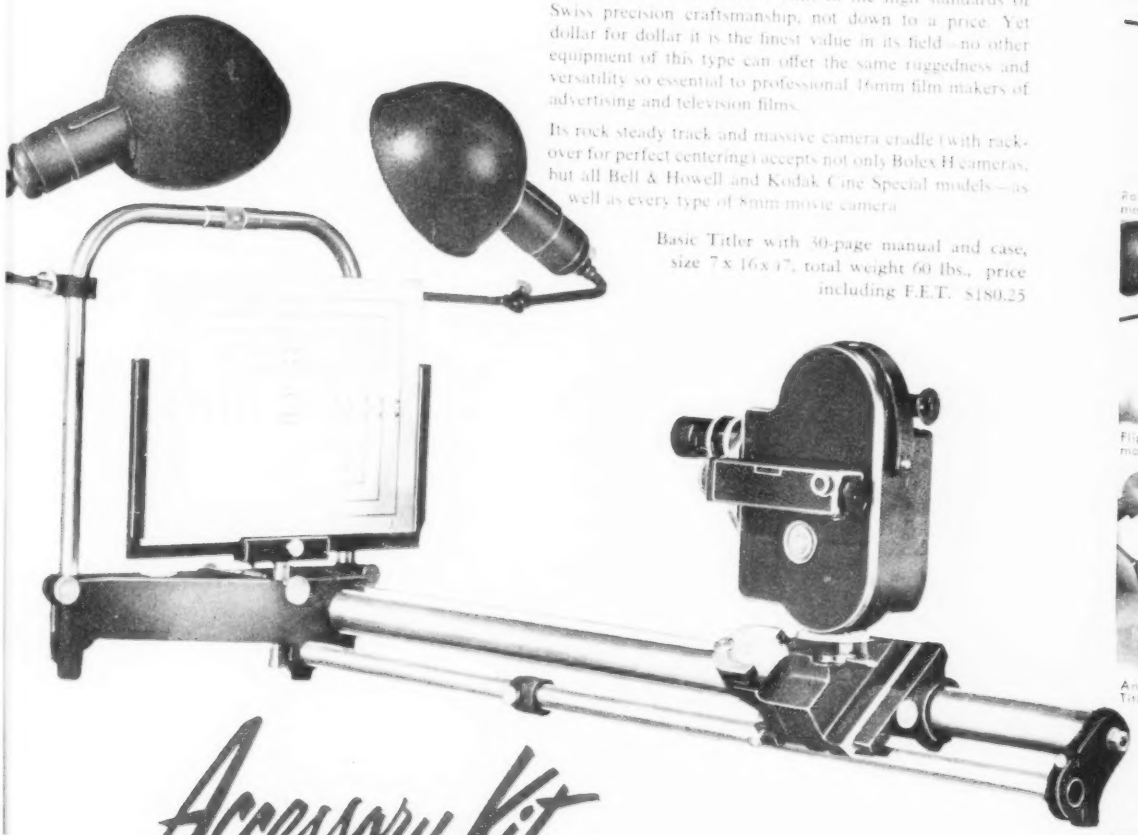
A superlative movie titler for all 16mm and 8mm movie makers.

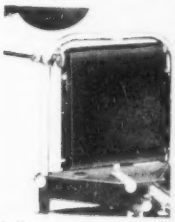
The Bolex Movie Titler is built to the high standards of Swiss precision craftsmanship, not down to a price. Yet dollar for dollar it is the finest value in its field—no other equipment of this type can offer the same ruggedness and versatility so essential to professional 16mm film makers of advertising and television films.

Its rock steady track and massive camera cradle (with rack-over for perfect centering) accepts not only Bolex H cameras, but all Bell & Howell and Kodak Cine Special models—as well as every type of 8mm movie camera.

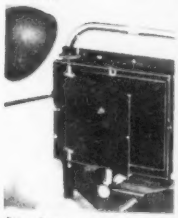
Basic Titler with 30-page manual and case, size 7 x 16 x 17, total weight 60 lbs., price including F.E.T. $180.25



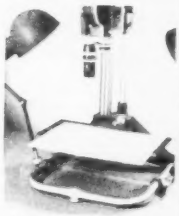
Rotating table, horizontally mounted, with friction drive



Roller screen, vertically mounted



Flip-flaps, horizontally mounted



Animation frame with Titler in vertical position

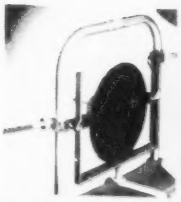
The *Accessory Kit* for unlimited trick effects!

Cartoons, animations, flip-flaps, zooms, three-planes and a whole range of trick work is made possible to a wider range of movie makers than ever before.

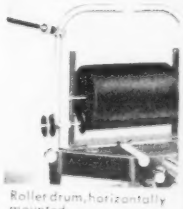
Kit may be purchased separately; it includes—

1. Multi-purpose frame
2. Roller screen for horizontal or vertical operations
3. Turntable for operation in horizontal or vertical position
4. Drum for horizontal or vertical work
5. Transparency, screen and mirror frame
6. Animation frame with registration pins
7. Hand-crank calibrated drive
8. Tilting or pivoting plates for horizontal and vertical flip-flaps
9. Additional stem for three-plane work

Above Accessory Kit, weight 10 lbs., including F.E.T. $165.00. Basic Titler and Accessory Kit, wt. 70 lbs., inc. F.E.T. $345.25



Rotating table vertically mounted



Roller drum, horizontally mounted

Transparency screen frame

BOLEX FILM TITLER

Bolex

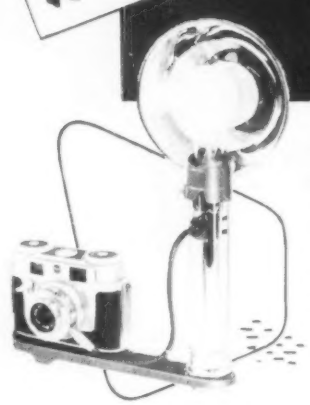
FROM YOUR BOLEX DEALER

Literature on request from

Paillard Products, Inc., 265 Madison Avenue, New York 16, N. Y.

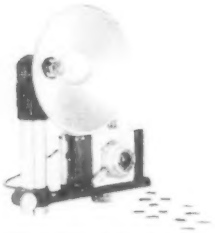
NOW!

GET BETTER FLASH PICTURES EASIER with Heiland SYNCHRO-UNITS



POPULAR SYNCHRO-SPECIAL ON NEW KODAK SIGNET

Designed to fit most all cameras with built-in flash, the Synchro-Special makes an ideal companion for your camera! Fine for flash work with either black and white or color. Scientifically constructed for proper light distribution with standard bulbs, you will be able to capture full film exposure with split-second detail.

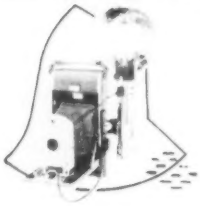


COMPACT SYNCHRO-MITE ON KODAK PONY

The Synchro-Mite is universally adaptable to most all small cameras and brings top quality flash pictures at lowest cost. Self-centering socket with positive ejector and other superior features make the unit a pleasure to use.

Exclusive SYNCHRO-CUSTOM ON ROLLEIFLEX

Tailored to fit your specific camera, the Synchro-Custom series offers professional type equipment at minimum cost. The 45-A Flex Focus or 46 Lumenette reflector will give you the very best light distribution. Unit has quick detachable gun for off-the-camera flash offering maximum flexibility and perfect light control.



SYNCHRO-CUSTOM FOR POLAROID TOO!

Get the best unit for your Polaroid Land camera—the Heiland Model SCL-46. Tailored specifically for rapid, positive flash operation with the Polaroid. You'll like its operation for fine flash pictures!

Regardless of the make camera you use, see your nearest Heiland dealer for top value in the correct flash equipment.

Heiland®
130 E. FIFTH AVE., DENVER, COLORADO
New York, Chicago, Los Angeles, Atlanta, Kansas City—In Canada, Arrow Films, Ltd.

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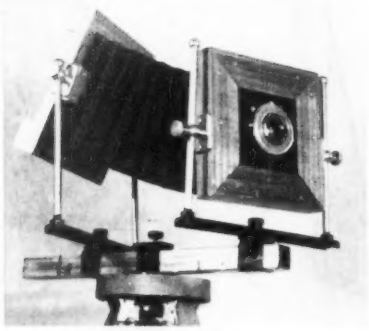
LETTERS TO THE EDITOR

Home-made View Camera

Dear Sir:

A few weeks ago I came into possession of some back issues of magazines. Among them was POPULAR PHOTOGRAPHY for March, 1949, which contained an article by Varley H. Warren entitled, "Need a View Camera? Build One Yourself." The main I looked at



his illustrations, the main I decided to build one. Enclosed is a picture of the finished product, which was modified somewhat to make use of available parts. Constant focus adjusters provided flexibility for rise, fall and tilt of front and back.

H. M. Kiss
Lawrenceburg, Ind.

● It is good to know that those old issues still are of service to our readers.—Ed.

Advice on Retouching

Dear Sir:

I am being swamped with inquiries and need call on you for help. Some of the items mentioned in my article and book on bas-relief and print retouching are not readily available, and readers keep writing to tell where they can be obtained. The Mee Lumen magnifying glass can be purchased from American Thermo-Ware Co., 12 Warren St., New York. Cel-Flex cement is made by Crystal Carp, 1615 Carpenter Ave., Cleveland 10, Ohio, and the Tri Retouching Kit is made now by A&H Manufacturing Co., P. O. Box 826, Pasadena 28, Calif.

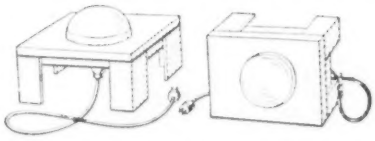
Angelo J. Anthony
Hollywood, Calif.

● Readers will remember Angelo Anthony's fine article on retouching, which appeared in the March, 1949, issue of POPULAR PHOTOGRAPHY. His book is published by Greenberg, 201 East 57th St., New York 22, N. Y.—Ed.

Safelight Holder

Dear Sir:

Enclosed is a diagram for some photo tips. I am an amateur darkroom worker and have found this gadget useful. It is a safelight holder that can be used on its side or right



side up. It is good for people who use crates for shelves. I am eleven and have a complete darkroom.

Benjy Kaufman
Minneapolis, Minn.

● We are glad to present this idea from one of our more youthful readers and hope that we will hear from Benjy again.—Ed.

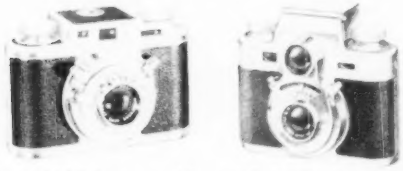
Oh Boy! Did Your Ship Come In?
"No...My Credit's Good at Dowling's!"

Thousands of photo-fans take advantage of Dowling's Modern Credit Plan to buy the finest in nationally famous cameras and equipment. You, too, are invited to join this satisfied list of Dowling's customers. All equipment shown in this advertisement is BRAND NEW . factory packed. Our stocks, however, cover the whole range of both new and used equipment. And everything is covered by our 30-Day FREE TRIAL and ONE-YEAR GUARANTEE.

Remember ...it costs no more to buy it from Dowling's-Fifth Avenue, and it gives you that certain knowledge that "it's right"!

ONLY 10% DOWN

Versatile BOLSEY 35mm Cameras



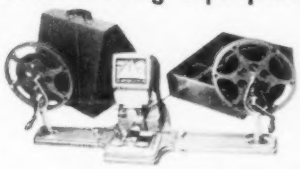
5 out of 10 Bolseys are sold on satisfied customer recommendation, based on the acid test of superior performance! Both famous model Bolseys have the following features:

- Built-in Flash Synchronization ... no unnecessary gadgets to complicate picture-taking. All controls at your finger tips.
- Semi-Wide Angle Lens ... F3.2 coated, color-corrected lens. Short 42mm focal length covers wider area, increases depth of focus—ideal for cramped quarters.
- Perfect for Portraits ... without extra attachments, you can get as close as 2 feet. Speeds from 1/10th to 1/200th second.
- Every shot is sharp ... split-image type built-in rangefinder is completely sealed. Brilliant optical eye-level viewfinder makes framing quick, easy.
- Up to 4 Extra Pictures Per Roll ... new film load plus compact design wastes no film in loading.

Bolsey B-2 ..... **$73.50 Cash or $7.35 Down**

Bolsey C Includes both the eye-level range-finder found on the B-2 and a remarkable twin level reflex focusing system. **$109.50 Cash or $10.95 Down.**

CRAIG
Movie Editing Equipment



Give YOUR movies that "professional" look ... and enjoy the process. Half the fun of movie making is in editing. Superb Craig equipment is unexcelled in its field. Choose either a "Fold-Away" Projecto-Editor or a straight Projecto-Editor, but if its Craig, its right!

"Fold-Away" Projector-Editor

Flickerless action editing on 3⅛" x 4¼" illuminated screen. In combination with splicer and two rewinds. This is the super deluxe model with folding arms for storage in compact luggage-type carrying case. With 8mm senior splicer **$111.95 Cash** or **$11.19 Down.** Other "Fold-Away" models from **$94.95 Cash** or **$9.49 Down.** Carrying Case **$17.50 Cash** (or, when purchased with Projecto-Editor, **$1.75 Down.**) Also available is the economy model straight Projecto-Editor with hardwood base (not folding) but similar in all other details, from **$69.95 Cash** or **$6.95 Down.** Please request free illustrated brochure on entire Craig line.

Produced by Craig Inc. • Division of the Kalart Company Inc.

Rolleiflex III

The master of almost every photographic situation. The "Rolleiflex" III brings all the traditional and worthy features of this renowned camera plus built-in flash synchronization, new sports finder, and improved "Snap-Pt" case. With Tessar Ctd. F2.8 Lens **$325 Cash or $32.50 Down;** with Tessar Ctd. F3.5 **$275 Cash or $27.50 Down;** with Xenar Ctd. F3.5 **$235 Cash or $23.50 Down.**

LEICA III F.

The latest model of this world-famous camera is now equipped with fully built-in flash synchronization. May be had with choice of 3 normal focal length lenses. With Elmar Ctd. F3.5 **$280 Cash or $28 Down;** with Summitar Ctd. F2 **$385 Cash or $38.50 Down;** with Summarit Ctd. F1.5 **$472.50 Cash or $47.25 Down.** Dowling's is Leica headquarters—write for complete accessory list!

Norwood Director Exposure Meter

World's Finest — and we use this term advisedly! This is the original and only true incident light meter, with the patented 3-dimensional Photosphere. Ideal for both stills and movie; perfect for black and white; a "must" for color. Complete with Photodisk, and with Photogrid for emergency reflected light readings. **$35 Cash or $3.50 Down.**

Pacemaker "45" Speed Graphic

For fast action prize-winning salon shots. The essence of perfection and versatility. Focal plane shutter, tilting front, double extension bellows and many additional fine features. With Ektar Ctd. F4.7 Lens **$227.70 Cash or $22.77 Down.**

RECTAFLEX

Exclusive Duo-Prism single lens reflex focusing—with pin-point accuracy of rangefinder. Speeds from 1 second to 1/1000th. Built-in flash synchronization. This is the camera for a perfectionist! With Schneider Xenon Ctd. F2 Lens **$295 Cash or $29.50 Down.**

Century 2¼" x 3¼" Graphic

Takes sheet film, film pack and roll film interchangeably. Complete with Trioptar Ctd. F4.5 Lens in Century synchronized shutter **$109.50 Cash or $10.95 Down.** Same, with optical viewfinder **$116.00 Cash or $11.60 Down.**

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Any equipment you buy from Peerless is:
1. In perfect mechanical and optical condition;
2. Returnable for FULL REFUND within TEN DAYS;
3. Serviced for a FULL YEAR from date of purchase.

and—IF YOU WANT TO TRADE—you'll be agreeably surprised how far your present equipment will go towards getting you the newer equipment you want.

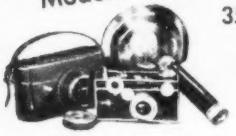
JUST OUT! Amazing 1951 Kodak FLASH SYNCHRONIZED **Auto RETINA IIA** with Rapid Film Advance which Automatically Sets Shutter

149.50 Like New

- f2 Coated Six Element Lens
- Redesigned, Improved Automatic Film Counter
- Compur Rapid Synchro Shutter
- Combined Range-Viewfinder

Shpg. wt. 5 lbs. Value $225.00

Latest Model! **ARGUS C3** 35mm Outfit



42.50 (used)

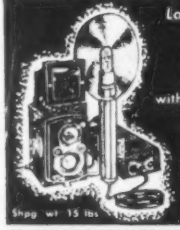
Shp. wt. 7 lbs.

- ARGUS C3 Camera
- f3.5 Coated Lens
- Coupled Rangefinder
- SYNCHRO FLASHGUN
- EVEREADY CASE

SAVE $168.41 Latest Model **LEICA IIIC** with Strobe Flash Unit and f2 Coated Summitar

List $457.91 Shpg. wt. 10 lbs. **289.50** (used)

COMPLETE FLASH OUTFIT *Latest Synchro Model* **Automatic ROLLEIFLEX** with Strobe Flash Unit



219.50 (used)

- f3.5 Factory Coated Lens
- Eye-level Focusing

Shpg. wt. 15 lbs.

IN STOCK FOR IMMEDIATE DELIVERY **AUTOMEGA B3** 2¼ x 3¼ AUTOFOCUS ENLARGER BRAND NEW

175.35 Postpaid

- Triple Condenser Illumination
- Rotating Negative Carrier
- Negative Tilt for Distortion Control

SAVE $116.25 Latest 1951 Model **KINE EXAKTA V** 35mm Single Lens Reflex

197.50 (Used) List $313.75

Shpg. wt. 5 lbs.

- f2 Zeiss BIOTAR T coated Lens in CHROME Mount
- Built-in Flash Synch.
- Interchangeable Finder
- Speeds 12 sec. to 1/1000th
- GENUINE LEATHER EVEREADY CASE

NEW KINE EXAKTA LENSES

4cm f4.5 Zeiss TESSAR T-coated Wide Angle, List $110.00 — **67.50**

135mm f4 Zeiss TRIOTAR T-coated Telephoto List $99.00 — **59.50**

75mm f1.5 Zeiss BIOTAR T-coated Telephoto List $395.00 — **159.50**

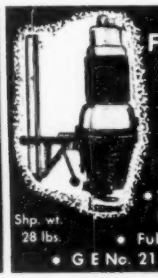
SAVE $114.45 Pacemaker **4 x 5 CROWN GRAPHIC** Strobe Press Outfit

229.50 (used) List $343.95

- f4.7 Coated Optar Lens
- Graphex X Shutter
- Kalart Coupled Rangefinder
- STROBE FLASH UNIT

Shpg. wt. 20 lbs.

BRAND NEW **FAMOUS MAKE** 2¼ x 3¼ Enlarger **21.95**



- 2¼x3¼ Glassless Negative Carrier
- Full-Size Baseboard
- G E No. 211 Enlarging Bulb

Shp. wt. 28 lbs.

NOTE: Certain special features of cameras are indicated by symbols and abbreviations:
C Lens is coated to reduce internal reflections; improves results in color or black & white
* Camera equipped with Flash Shutter, requires only simple attachment for flash pictures
RF Built-in coupled rangefinder assures quick, accurate distance setting. No guesswork.

35mm CAMERAS

	New	Used
ARGUS A, f4.5 Anastigmat		9.95
ARGUS A2, f4.5, bilt-in mtr.		14.95
ARGUS FA, cf4.5*	35.45	
ARGUS C2, f3.5, RF		24.50
ARGUS C3 OUTFIT, cf3.5*, RF with flashgun, DeLuxe case	66.50	42.50
ARGUS 21, cf3.5*, Markfinder	59.50	39.95
BALDINA SUPER f2.8 Xenar, RF		49.50
BANTAM FLASH Kodak, cf4.5*	57.50	37.50
BANTAM Kodak, f4.5		24.95
BANTAM SPC L Kodak, f2, RF		99.50
BOLSEY B, cf3.2, RF	61.50	39.50
BOLSEY B2, cf3.2*, RF	73.50	47.50
CONTESSA 35, cf2.8* Zeiss Tessar, RF, bilt-in exp. mtr.	195.00	117.50
IKONTA 35 Zeiss, cf2.8*	110.00	74.50
KAROMAT II, cf2* Xenon, RF	179.50	109.50
KODAK 35, f5.6 Anastigmat		19.95
KODAK 35, f3.5 Anastigmat		32.50
KODAK 35, cf3.5*, RF	86.75	59.50
MERCURY II, cf2.7		27.50
MINOX, f3.5, "Detective"		44.95
MINOX II, cf3.5, light weight	69.50	
PONY 135 Kodak, cf4.5*	34.75	24.50
PONY 828 Kodak, cf4.5*	29.95	22.50
RETINA II Kodak, f3.5, RF		69.50
RETINA IIb Kodak, cf2*, RF	119.50	
SIGNET 35 Kodak, cf3.5, RF	95.00	
STEREO REALIST, cf3.5*, RF	162.50	119.50
SUPER NETTEL Zeiss, f3.5, RF		69.50
TENAX Zeiss, f3.5		29.50
WELTI, f2.9 Anastigmat		24.50

Average Shipping Weight 5 lbs.

LEICA AND CONTAX

NOTE: All cameras listed have double exposure prevention: the shutter is cocked automatically when film is advanced for next exposure.

	New	Used
LEICA C, f3.5 Elmar		55.00
LEICA F, f3.5 Elmar, RF		99.50
LEICA Ic, cf3.5 Elmar	127.70	
LEICA IIc, cf2 Summitar, RF	276.50	159.50
LEICA IIIc, f2 Summitar, RF		189.50
LEICA IIIc, cf2 Summitar, RF (Serial No. over 500,000)	350.00	224.00
LEICA IIIF, cf3.5 Elmar, RF*	280.00	
LEICA IIIF, cf2 Summitar, RF*	385.00	
LEICA IIIF, cf1.5 Summarit RF*	472.50	
CONTAX I, f3.5 Tessar, RF		69.50
CONTAX I, f2 Sonnar, RF		89.50
CONTAX II, f2.8 Tessar, RF		129.50
CONTAX II, f1.5 Sonnar, RF		189.50
CONTAX III, f1.5 Sonnar, RF		198.50
CONTAX IIA, cf3.5 Tessar, RF*	308.00	
CONTAX IIA, cf1.5 Sonnar RF*	476.00	299.50

Average Shipping Weight 5 lbs.

LEICA ACCESSORIES

	New	Used
28mm cf6.3 Hektor wide angl.	112.00	78.50
35mm f3.5 Elmar wide angle		59.50
35mm cf3.5 Summaron w. ang	123.20	89.50
50mm f2 Summar		49.50
90mm cf4.5 Wollensak tele	115.50	49.50
90mm f4 Elmar telephoto		69.50
90mm cf4 Elmar tele, chrome	133.00	94.50
135mm cf4.5 Hektor tele	175.00	109.50
135mm f4.5 Elmar telephoto		69.50
VIDOM Universal Leica Finder		24.50
IMARECT Finder 35mm-135mm	49.00	37.50
FOCASLIDE Copy Attachment (state camera serial number)	45.88	29.50
OMNICA DeLuxe Fitted Case for Leica, Lenses, Accessories	60.00	

Average Shipping Weight 3 lbs.

CONTAX ACCESSORIES

	New	Used
35mm f2.8 Biogon wide angle		119.50
85mm f4 Triotar telephoto		69.50
135mm f4 Sonnar telephoto		99.50
Contax Universal Finder		49.50
OMNICA DeLuxe Fitted Case for Contax, Lenses, Acces.	60.00	

Average Shipping Weight 3 lbs.

TWIN LENS REFLEX

	New	Used
ANSCO REFLEX, cf3.5		119.50
ARGOFLEX E, cf4.5 Anst		29.50
BOLSEY C, cf3.2*	109.50	69.50
CIROFLEX B, cf3.5 Alphax	76.98	49.50
CIROFLEX C, cf3.5 Rapax	99.45	59.50
CIROFLEX F, cf3.2* Rapax	158.75	109.50
Kodak DUAFLEX, f8*	21.95	14.95
Kodak REFLEX, cf3.5		69.50
Kodak REFLEX III, cf3.5*		99.50
ROLLEICORD, f3.5		69.50
ROLLEICORD IIa, cf3.5 Zeiss		89.50
ROLLEICORD IIb, cf3.5* Zeiss		94.50
Voigtl BRILLIANT, f4.5	39.50	29.50
Zeiss IKOFLEX I, cf3.5 Zeiss		79.50
Zeiss IKOFLEX IIa — Latest, cf3.5* Tessar	164.00	109.50
Zeiss IKOFLEX III, f2.8 Tessar		139.50

Average Shipping Weight 6 lbs.

EXPOSURE METERS

	New	Used
CHRONOS featherweight	24.95	16.95
GE PR-1 DeLuxe	32.50	19.95
LEICA Meter complete with 16x Booster, 2 cases	28.00	
NORWOOD DIRECTOR	35.00	
WESTON II	32.50	19.95

Average Shipping Weight 3 lbs.

SINGLE LENS REFLEX

	New	Used
EXAKTA B (127), f3.5 Tessar		59.50
HASSELBLAD cf2.8* Ektar	548.00	409.50
KINE EXAKTA I, f3.5 Tessar		89.50
KINE EXAKTA II, cf3.5* Tessar	134.50	
KINE EXAKTA II, cf2* Biotar	179.50	
KINE EXAKTA V, cf3.5* Tessar	199.50	
KORELLE REFLEX, f2.8 Xenar		64.50
KORELLE REFLEX II, chrome f2.8 Zeiss Tessar		99.50
National GRAFLEX II, f3.5		44.50
PRAKTIFLEX, 35mm, f2.9		34.50
2¼x3¼ GRAFLEX B, RB, f4.5		49.50
2¼x3¼ GRAFLEX B, RB, cf4.5 Kodak Ektar	129.50	69.50
3¼x4¼ GRAFLEX C, RB, f4.5		59.50
4x5 GRAFLEX B, RB, f4.5 Kdk		69.50
4x5 SUPER D GRAFLEX, RB, cf5.6* Kodak Ektar	259.00	169.50

Average Shipping Weight 6 lbs.

ROLL FILM CAMERAS

	New	Used
Agfa VENTURA 2¼x2¼, cf4.5*	39.50	29.50
Kodak MEDALIST, f3.5, RF		89.50
Kodak MEDALIST II, cf3.5*, RF	312.50	169.50
Kodak MONITOR 620, f4.5		39.50
Kodak SENIOR 616, f4.5		24.50
Kodak SPECIAL 620, f4.5		27.50
Kodak TOURIST, cf4.5*	71.00	49.50
Kodak VIGILANT, f8.8		19.50
POLAROID 1-Minute-Camera	89.75	64.50
Voigt BESSA 66, cf4.5	49.50	34.50
Voigt BESSA, 2¼x3¼, cf3.5*	64.50	39.95
Voigt RANGEFINDER BESSA, 2¼x3¼, f3.5		59.50
SUPER IKONTA A, Special, 3.5 Zeiss Tessar, RF		89.50
SUPER IKONTA A, cf3.5*, RF	168.00	97.50
SUPER IKONTA B, cf2.8* Tessar, RF	232.00	159.50
SUPER IKONTA BX, f2.8, RF, built-in exposure meter		129.50
SUPER IKONTA BX, cf2.8* RF, built-in exposure meter	275.00	179.50
SUPER IKONTA C, 2¼x2¼, cf3.5*, RF	186.00	127.50

Average Shipping Weight 5 lbs.

USED PRESS CAMERAS

2¼x3¼ CENTURY GRAPHIC, cf4.5*	74.50
2¼x3¼ Anniv. SPEED GRAPHIC, f4.5, RF, flash tripper	109.50
4x5 B&J PRESS, f4.5 Kodak RF, flash tripper, gun	99.50
4x5 Anniv. SPEED GRAPHIC, cf4.5 Wollensak, RF, solenoid	129.50
4x5 BUSCH PRESS, f4.5, RF	89.50
4x5 MERIDIAN, f4.5 Kodak RF	119.50
4x5 CROWN GRAPHIC, cf4.7, Kalart RF, FULL SYNCHRO shtr.	169.50
4x5 PACEMAKER SPEED GRAPHIC, cf4.7* Ektar 5", RF, gun	199.50

Average Shipping Weight 12 lbs.

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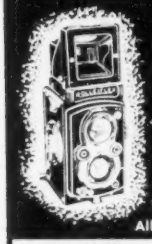

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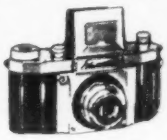

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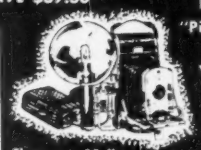

109.95 (used)
Shpg. wt. 15 lbs.
List $149.25

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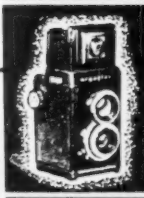
ARGOFLEX EF
2¼ x 2¼ Reflex Camera with f4.5 Coated Lens



39.50 (used) Shpg. wt. 6 lbs.
List $59.50

SLIDE PROJECTORS

	New	Used
ARGUS 2x2 200 Watt	34.95	21.95
Golde NU-MANUMATIC 2x2, 300W, blower-cooled	52.48	37.50
Golde REFLEX 2¼x2¼, 300W	74.98	49.95
Golde MASTER 3¼x4, 500W	71.75	47.50
KODASLIDE 2x2, 100W		18.95
KODASLIDE MERIT 2x2, 150W	24.50	
KODASLIDE TABLE VIEWER 4X	47.50	34.95
LA BELLE AUTOMATIC 2x2, 500W, with blower	91.35	59.50
SKAN 2x2, 200W blwr cooled	37.50	24.50
VIEWLEX V-33 2x2, 300W, blr	54.75	

Average Shipping Weight 10 lbs

ENLARGERS

	New	Used
DeJUR Professional, 4x5, f4.5 lens, condenser	189.50	129.50
DeJUR Versatile II, up to 3¼x3¼, f4.5, condenser	109.50	69.50
ELWOOD S-2, 5x7	79.40	49.95
ELWOOD SP-35, 5x7	137.67	
FEDERAL 135, 35mm, f4.5, cond	55.90	39.50
FEDERAL 279, 2¼x3¼, f6.3, cond	52.50	37.50
LEITZ Valoy, 35mm		49.50
Simmon OMEGA B4, f4.5	145.98	
Simmon OMEGA D2, 4x5	196.58	
SOLAR 120, 2¼x3¼, f4.5, cond	93.50	49.50

Average Shipping Weight 40 lbs

8mm MOVIE CAMERAS

	New	Used
B&H COMPANION, (f2.5	99.95	44.50
B&H SPORTSTER (f1.9	139.95	89.50
B&H TRI-LENS, turret (f1.9	179.95	134.50
BOLEX H-8, 3-lens turret, ½" f1.9 lens	314.00	169.50
BOLEX L-8, f2.8	99.50	59.50
CINE KODAK 8-25, f2.7		37.50
CINE KODAK 8 Mag, (1.9	147.50	99.50
CINE KODAK RELIANT, (f2.7	79.00	54.50
CINE KODAK BROWNIE, (f2.7	47.50	
DeJUR CITATION, (f2.5	79.50	47.95
DeJUR MAGAZINE, (f1.9	134.50	94.50
KEYSTONE K-8, f2.5		29.95
Keystone OLYMPIC, (f2.5	79.50	49.95
Revere 55, (f2.8	69.50	37.50
Revere RANGER, (f1.9	99.50	59.50
Revere 88, f2.5	72.50	44.50
Revere 88, f1.9	97.50	69.50

Average Shipping Weight 6 lbs

8mm MOVIE PROJECTORS

	New	Used
B&H REGENT 500W	159.95	99.50
BOLEX M-8 500W	167.25	119.50
DeJUR 750, 750W	149.50	89.50
KEYSTONE K-108, 750W	129.50	84.50
KODASCOPE B-71, 750W	97.50	69.50
REVERE 85, 500W case	114.50	74.50
REVERE DELUXE 90, 750W	144.50	84.50

Average Shipping Weight 30 lbs

16mm MOVIE CAMERAS

	New	Used
B&H FILMO 70D, f3.5 Cooke		119.50
B&H FILMO 70DA, 3-lens, f1.9, 3", f2.5, 17mm f2.7		259.00
BOLEX H-16 latest (f1.9	279.50	229.00
BOLEX H-16, f1.9		189.50
CINE KODAK K, f1.9		89.50
CINE KODAK MAGAZINE, f1.9		99.50
CINE KODAK ROYAL, (f1.9	192.50	
KEYSTONE A7, f2.5 (7 speed)		49.50
KEYSTONE A12, turret, (f2.5	116.50	69.50
KEYSTONE K-50, Mag, (f1.9	161.00	99.50
REVERE MAGAZINE, (f1.9	182.50	119.50

Average Shipping Weight 12 lbs

16mm PROJECTORS

	New	Used
B&H FILMO 57, 400W		57.50
B&H DIPLOMAT, 750W	271.95	159.50
KEYSTONE K-160, 750W	129.50	79.50
REVERE 48, 750W	167.50	99.50
REVERE, Sound-Silent, 1600 ft, 750W		174.50
KODASCOPE FS-10, Sound-Silent		189.50
NATCO, Sound-Silent, 1600 ft, 750W		179.50

Average Shipping Weight 50 lbs

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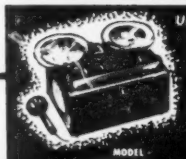

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REVERE T 200	1 hr.	209.50	159.50
PENTRON 9 T 3	2 hrs.	169.50	126.75
EKOTAPE M 109	2 hrs.	169.50	136.00
BRUSH BK 411 V	½ hr.	209.50	159.50
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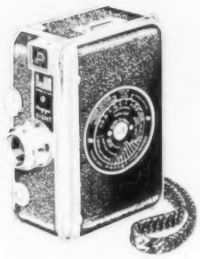

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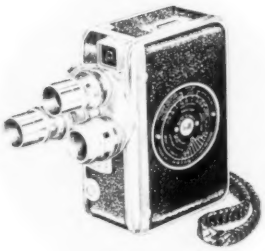

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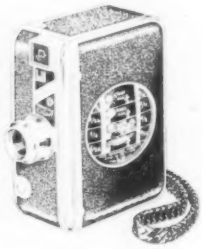
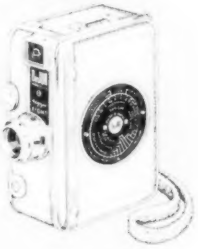


DeJUR "Embassy" 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $109.50



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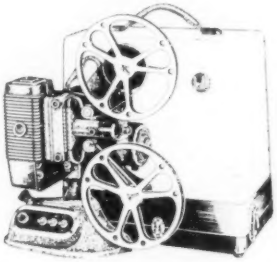

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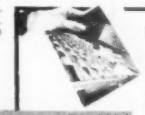

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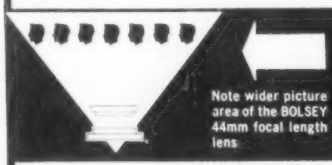
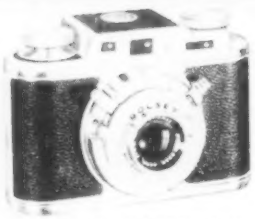


Note wider picture area of the BOLSEY 44mm focal length lens



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Precision 35mm camera with F3.2 coated, color-corrected, **44mm lens**, coupled rangefinder and built-in flash synchronization. $72.50, including F.E.T.

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Write for New Bolsey Pocket Catalog, Dept. PP7

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PRESS MASTER

By A. J. Eziekson

At the *Washington Post's* new photo lab, photographer Tom Kelley has been assigned the job of becoming a color expert so he can assist Hugh Miller, head of the photo department, in setting up a first rate color operation. Tom has just returned from the *Milwaukee Journal* where he spent a week learning the complicated techniques of color photography under the tutelage of the *Journal's* chief photographer, Bob Dunke.

* * *

Censorship is a cruel tyrant. News photographers working in Spain can attest to its harshness. There they had one of the biggest news events in their cameras' eyes, but they couldn't do anything about it. They were under strict orders to take no pictures of the recent rioting in Catalonia which resulted in at least three deaths, the injury of an unknown number and considerable property damage. Thus, not a single picture of the rioting crowds attempting to burn the Barcelona city hall, or of demonstrators destroying official automobiles, or of the numerous clashes between strikers and police ever appeared in the press.

Joe Costa (right), photographer for the *New York Mirror* and King Features Syndicate, receives a record price of $3,000 for his color shot of Pope Pius XII and Cardinal Spellman, from Isadore Marks, president of Keystone Manufacturing Co. The proceeds were donated by Costa, who accompanied Spellman to Rome during the 1950 Holy Year Pilgrimage, to Volunteer Service Photographers to further that group's program of rehabilitation photography for veterans in hospitals.

* * *

Irwin Tress, International News Photos staffer, has been transferred from his post in Germany to the Korean war front. Tress is a former Army photographer.

* * *

A new national organization to be known as the Photo-Journalism Educators Association was formed recently by teachers attending the Kappa Alpha Mu photography convention at Baylor University at Waco, Tex. W. J. Thomas, chairman of the convention and a member of Baylor's department of journalism, was elected president of the organization whose objective is the mutual good of teachers of photojournalism and cooperation with other groups interested in the field. Other officers of the group are Clifton C. Edom, University of Missouri, vice president, and W. J. Bell, University of Oklahoma, secretary-treasurer.

* * *

Members of the Chicago Press Photographers Association crowned Miss Roberta Richards, 21, Miss Photo Flash of 1951 at their seventh annual dinner dance held in the Morrison hotel. Miss Richards is a free-lance model and actress. Public officials and stars of television, radio, screen, and stage were among the 700 persons who attended. Runners-up in the Miss Photo Flash contest were Jeanne Cameron of Wheaton and Dolores Heft of Chicago. Fred Eckhardt, a photographer on the *Chicago Tribune*, was awarded first prize of $500 as winner of the association's "Story Behind the Shutter" contest. In his story Eckhardt told how he covered the million dollar explosion in 1911 at the Hercules Powder Company plant near Kenosha, Wis., and sent exclusive pictures to the *Tribune*.

Roberta Richards, left, was named Miss Photo Flash of 1951 by the Chicago Press Photographers Assn. Two runners-up are shown: Jeanne Cameron and Dolores Heft.

Fred Eckhardt

* * *

For seven years, Associated Press photographer Charles Gorry roamed the Far East with his camera and never got a scratch in covering battles, wars and news. But he is eligible now for a domestic style "Purple Heart." He was injured in the Presidential Cup football game. Charley "caught" the first ball tossed out by Senator Tom Connally of Texas. The pigskin bounded off Gorry's left eye with the result that he sported a beautiful shiner. "I've been bombed, shot at, machine gunned, and had hand grenades tossed at me but never got hurt," says Charley. "I cover a football game and look what happens."

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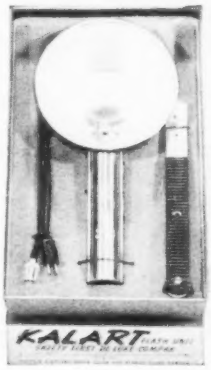

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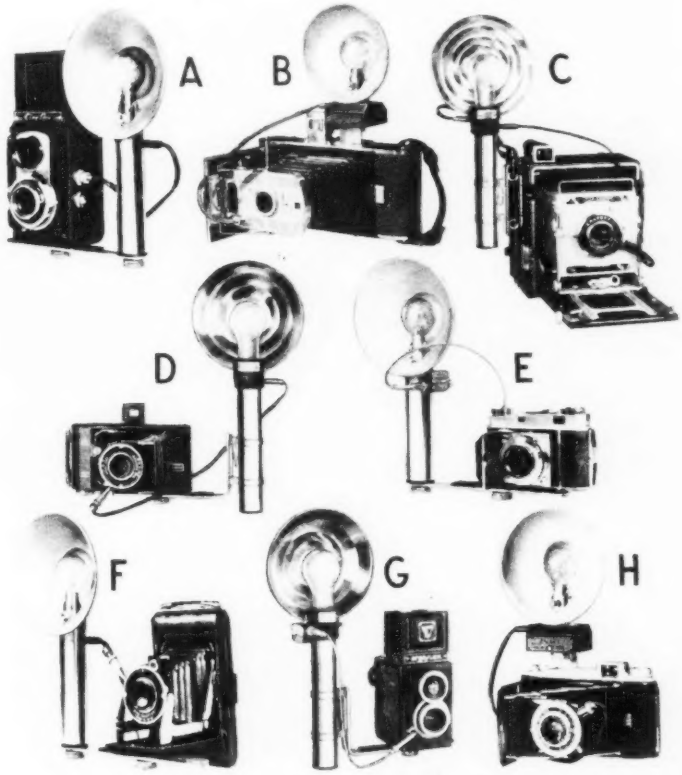

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The MAGAZINES

By the Publications Committee, American Society of Magazine Photographers

Leave it to our own BRAD SMITH. Not satisfied with the delicacies of New Orleans' menus, he talked the Seattle Chamber of Commerce into air-expressing a giant Imperial King Crab (an Alaskan deep-water variety) to him when he was working recently in the gourmet's goal. Then Brad and Ella Brennan of Owen Brennan's Vieux Carre restaurant whipped up a sauce "Chamlette International." The cost: $4 in Seattle, plus $20 air-express shipping.

Newspaper photo by Ed Wheeler

Not long ago, Photographer Ike Vern (right) and writer Booton Herndon were attacked outside the Ellentown, S. C., Baptist church, and driven out of town. The men were on assignment from *Redbook* magazine to provide a sympathetic coverage of the dislocation of Ellentown residents who were being moved from their homes because of the choice of Ellentown as part of the new H-bomb site. The ASMP feels that this unfortunate incident must be viewed with utmost seriousness by every member of the working press, and that it brings into sharp focus the need for a law which will give protection to the journalist from unwarranted assault.

* * *

VIC DE PALMA, after extensive shooting in Florida and Mexico for National Airlines, reports his current address as Gen. Prim 95-3, Mexico D.F. WIL CONNELL and Rod Daley share honors in photographic illustrations used in "Black Bonanza"—the story of Union Oil, published by Whittlesey House.

* * *

HERB KRATOVIL has had his fill of Texans. On a recent assignment for ECA, he was teamed with a Texas writer to get the story of seventeen representatives from twelve Marshall Plan countries as they toured U. S. agricultural colleges. After three weeks of travel, they returned to Washington and attended the Redskins-Eagles game. It was there that Herb got his jolt. The Redskin band played college and other songs by the score, but the Texas writer was unmoved—even by "Deep in the Heart of Texas." However, when they played

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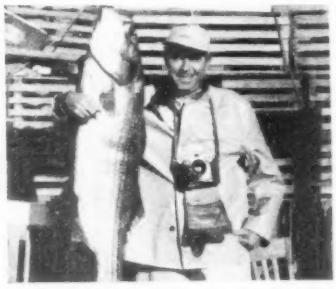
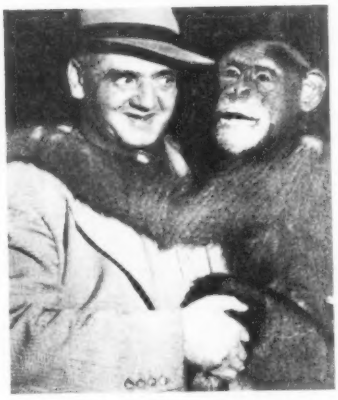
"The Eyes of Texas Are Upon You," the Lone Star Boy got to his feet and assumed a "Star Spangled Banner" pose until the song was ended.

* * *

DAVID EISENDRATH, ASMP technical chairman says, "Color workers may find it a help to remember to remove their colored glasses when composing color shots. We once knew a photographer who baffled the technical committee as well as Ansco and Eastman until it was discovered that he was using a sunshade with a long green celluloid peak. When he bent over his Rollei, peak of same extended like a filter. Emulsion can't *always* be blamed, heh!" —▶



They say that photographers meet the most interesting people and learn the funniest things—most of them of no use at all. But Art Griffin has put in some time recently that paid off. Art did stories on a number of people—including Field Marshal Viscount Alexander of Tunis, Gene Tunney, and a number of his neighbors—all of them devotees of Izaak Walton, and all of the stories were on the same theme. Art photographed and watched carefully with the result that when he went on his own vacation he ended up landing a fifty-pound striped bass (above). No mean feat, say experts.



A letter from Weegee reads like this: "If you're wondering what ever became of weegee, I've been working in the movies. I just completed a tour of the country for Universal. I got enough material for a new picture book which will be published soon to be called 'Only Human,' this will make my other book 'Naked City' look like a fairy tale for kiddies. I am enclosing a photo of myself with the chimpanzy 'Cheta.' I'm on the left."

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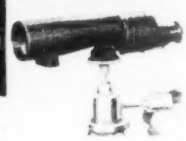

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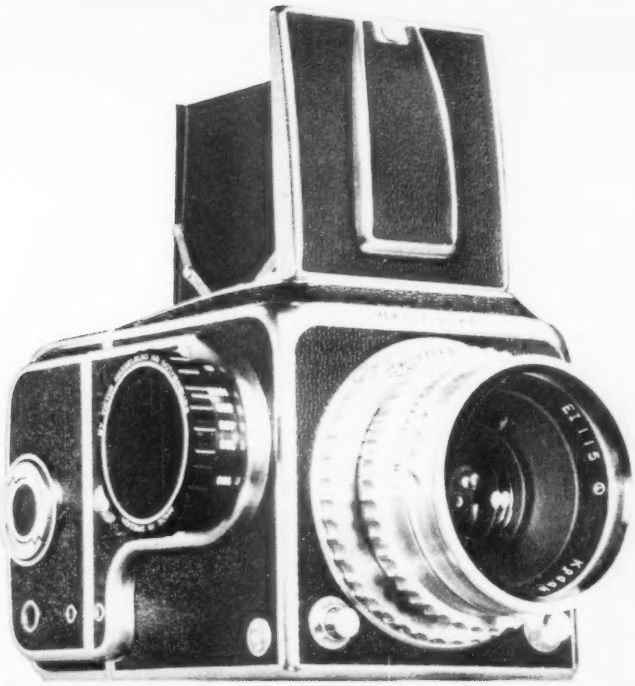

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Let's Talk
PHOTOGRAPHY

By BRUCE DOWNES

THE scope of photography is fabulous and I think this was never so evident as in two recent exhibitions that ran concurrently in New York. At the Museum of Modern Art Edward Steichen held a dramatic show called *Korea—The Impact of War*, while up a few blocks on East Fifty-seventh Street at the Egan Gallery Aaron Siskind had a show of his latest—shall we say—"realistic abstractions."

Here indeed were two groups of photographs that, on the surface at least, had nothing whatever in common. The Korean show consisted of war pictures, intense instants of civilization's latest manifestation of brutality. Siskind's photographs were serene statements of abtract design found in nature and in the works of man. Where in Korea we find violence and disorder, in Siskind we find serenity and extraordinary order. Where in the Korean pictures we find the turbulence of warfare in which privacy is nothing but a peacetime memory, in Siskind we find the individual (the photographer) isolated from his world, escaping in the capricious designs of nature and decay.

Where the Korean war photographers are concerned with reporting and interpreting war, using their cameras as media of communication, Siskind is self-consciously preoccupied with his endless search for designs, images, traceries on surfaces. Although Siskind's effects are abstract, as witness the peeling paint in the picture reproduced, his photographic method is purely realistic. There is no retouching or tampering with the photographic image.

These two kinds of photographs are interesting for the extremities of the approaches they demonstrate. While the war pictures reveal the photographers involved with their violent and moving subject matter and while this subject matter is definitely related to its environment, Siskind deliberately isolates not only himself but his subject matter as well. Siskind admits that he deliberately endeavors to remove the object from its "usual context" and disassociate it from its customary neighbors and "force it into new relationships."

Siskind is at pains further to explain that he aims in his photographs for "an altogether new object, complete and self-contained, whose basic condition is order—(unlike the world of events and actions whose permanent condition is change and disorder)."

It is interesting that Siskind's photography, being a self-conscious effort to achieve art, often requires such aesthetic explanations as the foregoing to make itself clearly understood. Siskind's intention and his achievement are likely otherwise to escape the average spectator. On the other hand the photographs of Duncan, Mydans, Walker, Desfor, Tretick, the late Rosecrans and the armed service photographers need no explanations whatsoever. They were there with their cameras in the midst of the inferno, they saw the men suffering, saw also their dignity and

Aaron Siskind searches endlessly for abstract design on surfaces, striving to bring order out of natural disorder; aerial camera over Korean target achieves its own design.

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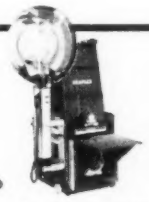

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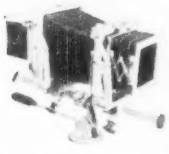

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courage, the grim questioning eyes, the silent, tearless mothers protecting their young in the midst of enveloping catastrophe. And what they saw they returned to us through their cameras in pictures that speak the anguished story of our time, pictures in which the chaos of warfare is often transformed in such order and harmony of design as Siskind seeks.

Speaking of patterns, what about the extraordinary ones achieved on film by the Air Force's automatic aerial cameras? Here indeed is completely impersonal documentary photography—the camera in the hands of an automaton. True the pilot "aims" his plane, but he is after a military target primarily. The camera automatically operates its impersonal eyelid and lo! see what happens in the picture reproduced alongside Siskind's peeling paint! How similar these are in feeling, and how utterly lacking in any human warmth! In the case of the gun camera, the pattern is entirely accidental. At altitudes the terrain possesses its own patterns and with a little luck and some judicious cropping during printing some very satisfying and beautiful designs may be obtained.

This is not necessarily to disparage Siskind. What he has discovered and shown us in his pictures, isolating the abstract thing from its environment, is original and fascinating, but in the face of the portentous events of our time as revealed in the Korean photographs it looks just a little over-refined. Certainly it is not my province to say that he is wrong in so devoting himself exclusively to the search for images in surface textures, but I would venture to say that so good a photographer ought not deliberately to stay his own growth. Siskind has the perceptive eye of the true photographer and it would be interesting if he removed the blinders that seem now to be keeping him behind a variety of obscure and obscuring walls.

But who am I to tell Siskind what kind of photographs to make? Nobody has that right. It is indeed to the variety of individualities working in photography that we owe the fabulous scope mentioned at the outset of this column. Siskind adds his own facet to the glittering but still rough diamond that is photography today, yet it seems to me that expansion of his own interests would add still other facets. Do you agree? ▶

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TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Masks for Stereo Projection. It is now possible to project interchangeably a wide variety of three dimensional slides (close-ups, medium shots, and distant scenes) without wrenching the viewer's eyes from their sockets as the projectionist fumbles with alignment adjustments. This vexing problem was solved by the makers of the Stereo Realist Camera (the David White Company of Milwaukee, Wis.) during the development of their new Stereo Realist (three-dimensional) Projector. It involves a selective masking system whereby all scenes taken at distances from 2½ to 4 feet are mounted with a "close-up mask" with the "stereo window" set at 2½ feet; subjects photographed at distances ranging from 3 to 15 feet are mounted with a "medium mask" with a 4-foot "stereo window" while all pictures including infinity (near objects should be no closer than 5 feet) are mounted with a "normal mask" with a 7-foot "stereo window."

The openings are of different size, and the distance between openings varies with each type of masking, but the center of each opening is always on the same line. Stereo slide pairs mounted by the new system are also suitable for use in "standard" stereo hand viewers without further adjustment. Although the system was specifically designed for use with black plastic-glass combination slide frames made by the David White Company, the principle can be applied to products of other make and to larger and smaller stereo pairs. "Realist" mounting materials for the new system are easy to assemble and require neither aligning jigs nor heating irons. Write the manufacturer for details.

Plus-X Film—100 Weston! No, this is *not* a typographical error. Despite Eastman's claims that they have made no recent changes in the structure or characteristics of Kodak Plus-X 35-mm film, engineers in the film testing department of the Weston Electrical Instrument Company insist that its speed has increased substantially over the past years. Consequently, the new issue of Weston's film rating booklet assigns a "100" Weston daylight group number and a "64" Weston tungsten group number to Plus-X film. Although Kodak Super-XX 35-mm film receives the very same ratings as Plus-X in the current Weston listings, the latest Kodak literature continues to rate Super-XX film a full stop faster than Plus-X.

Weston's common group-number listing doesn't necessarily mean that Plus-X is the exact equal of Super-XX, for the "100" daylight group covers a speed range from 80 to 125 while the "64" tungsten group covers a range from 50 to 80. When the two films are developed to Weston's test gamma (around 0.8), Plus-X admittedly falls at the bottom of the group, whereas Super-XX comes out nearer the top. Photographers who consistently develop to lower gammas in the interest of finest possible grain, may find a substantial difference between the actual speeds of the two films. On the other hand, professional specialists in "existing light photography" all prefer Plus-X film to any other type because they find its speed can be boosted substantially by forced development. They insist that it's not only faster than Super-XX for their purposes, but less grainy as well. If nothing else, the foregoing should emphasize that film speed ratings are only a guide and starting point in correct exposure determination.

All-In-One Cine Projector. The Keystone Manufacturing Company of Boston has done a good job of anticipating the needs of amateur movie enthusiasts in preparing its two latest projectors: the 8-mm Regal, K-109 and the 16-mm Belmont, K-161. Both of these units have self-contained film-splicing and editing facilities as well as an interlocking switch that turns off the room lights when the projector goes on. In each case, the splicer (which is convertible for either 8 or 16-mm film) is nested in a sliding drawer in the base of the projector housing. The respective projectors are gear driven with forward and reverse motion and a "still" adjustment. Light is provided by a 750-watt lamp. The lamp and the film gate of the projector serve the purpose of an editor: the film is loaded and projected in the usual way, and when the cutting or splicing point approaches, the film is rotated by hand until the precise frame is reached. The cutting and splicing can then be done without removing the film from the upper reel or taking the reel off its spindle. Both the 8- and 16-mm units are priced at $149.50—with a lift-up type, leather-covered plywood case.

It's Now The "Law." Since July 21, 1950, two basic units of lighting which are fundamental to exposure measurement have been defined by Congressional Law.

According to Section 10 of Public Law 617 enacted by the 81st Congress: "The unit of intensity of light shall be the candle, which is one sixtieth of the intensity of one square centimeter of a perfect radiator, known as a 'black body,' when operated at the temperature of freezing platinum."

Section 11 of the same law specifies: "The unit of flux shall be the lumen, which is the flux in a unit of solid angle from a source of which the intensity is one candle."

Eight other sections of this legislation, which was sponsored by the National Bureau of Standards after some twenty years of research and international co-

(*Continued on page* 116)

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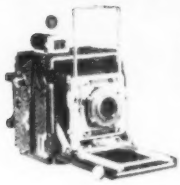

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	f4.7 Ektar 5"	333.00	288.00
	f4.5 Ektar 6"	358.00	313.00
	f4.5 CZ Tessar 6"	358.00	313.00
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Rolleiflex Filters, Bayonet Mount (Light yellow, medium yellow, light green, green, UV, orange, light red, H-1)	5.25
Rolleinar No. 1 Lens Set w. Bayonet Mount	18.50
Rolleinar No. 2 Lens Set w. Bayonet Mount	18.50
Rolleipar Lens No. 1	9.50
Rolleipar Lens No. 2	9.50
Plate Back Set, consisting of adapter, 3 plate holders	36.00
Rollelkin Back (35mm)	32.00
Focusing Hood Extension	1.50
Rollei Reflector Lens Cover	2.50
Recommended Flash Unit—AC-40 Thrift Lite. Zero delay, 110-volt, 50-60 cycle, AC. Complete with power pack, 15' guncable, aluminized reflector and lifetime flash tube	49.50
Thrift Lite Accessory—BP-25 Portapak. Battery operated power supply. May be quickly attached to AC-40 or AC-45 power pack to provide portable battery operated unit. Uses 9 std. size "D" flash batteries	19.95

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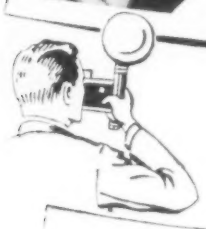

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WARD PEASE DISCUSSES

THE PROBLEM OF ADVICE ON SELECTING A CAMERA

SOONER or later any photographer who has had any success at all is likely to be approached by some other photographer (presumably less experienced) with a request for some advice on the purchase of a camera. Giving advice in response to such a request, especially by correspondence, is dangerous business. The one who suffers most is likely to be the one who depends on such advice. He is the one who is spending the money and using the camera he buys. If that camera does not do for him what he thinks is should, he is likely to blame the camera or the person who recommended it rather than wonder if he, himself is at fault.

It has been my observation, as well as my own personal experience, that the first three cameras owned in the period of awakening awareness of the possibilities of photography as a hobby are always wrong, no matter what they are. When asked about what camera to buy, I like to ask the questioner what he has. Very seldom does an amateur photographer come anywhere near reaching the full capabilities of the equipment he already owns. There is too much of a tendency to condemn what we have before getting properly acquainted with it.

However, beginners will ask help, and advanced workers can give some aid in choosing a camera. If proper care is observed, such help can be worth while. Several things need to be taken into consideration. First, of course, is the character of the work that the prospective photographer hopes to do with this new camera. There are broad fields with requirements which can be met by the general run of cameras. Certain areas or corners of these fields are better covered by certain specialized types of cameras. Portraiture, sports photography, architectural work, close up and copying, and color are examples. They are better served by cameras which, while serving the general field well, serve one or more of these specialties better than a camera chosen without consideration for that specialty.

Too often the inquirer has not reached the stage where he knows what he wants to specialize in, nor should he attempt to narrow his choice at that stage. Other considerations would be helpful in choosing one of the many general-purpose cameras available.

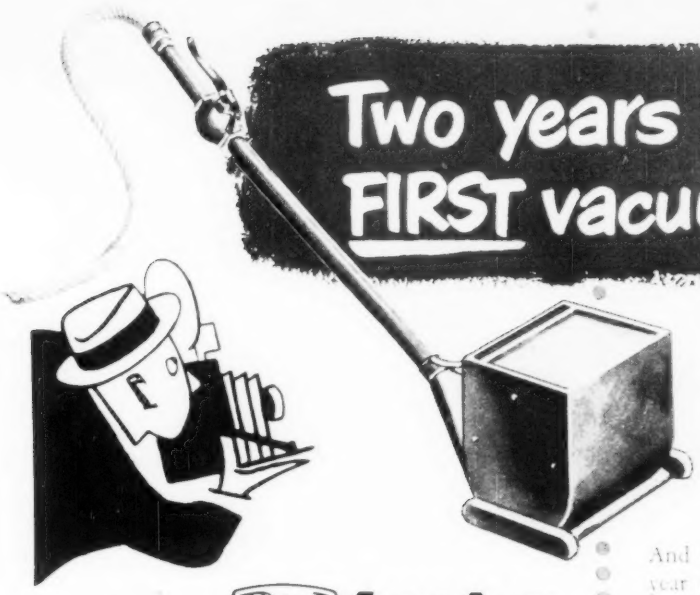
One factor which should be examined is the darkroom work. Whether this is to be taken care of by a photofinisher, at home with minimum facilities in bathroom or closet, or in a well equipped home or camera club darkroom could influence the size of the camera and the form of the film to be employed. The size and type of print is a factor, too.

Inevitably economics must enter the picture for most of us—both on first cost and on subsequent expenses for film and possible accessories. Even if this imposes no great limitation, there would be no point in making a very great investment in a camera which was to receive only infrequent use. Whether the camera is to be bought new, or the prospect will be content with a good used outfit enters into this phase of the study.

This picture by D. Ward Pease, Jr. was taken with a press-type camera that he selected for school and sports shots with the aid of advice from his father.

The thinking and even the personal traits of the future user must be taken into consideration. There is a personal characteristic that might be called camera aptitude. This is quite different from intelligence, and explains why an individual might be highly successful in some such line as the practice of law or in stamp collecting, and a complete failure with a camera having too many gadgets or adjustments. If the advisor can get some sort of an estimate of the advisee's mechanical aptitude, he will know better whether he should recommend a box camera, or if it is safe to lean more toward something with two shutters, flash synchronization, rangefinder, interchangeable lenses, a rising front, and a tilting lens board.

Another personal characteristic having a bearing on camera choice is eyesight. This is particularly true after the bifocal stage is reached and may dictate whether focusing is best accomplished on the groundglass as with a reflex, with a rangefinder or by other means. Another point is that one would hesitate to advise a lady photographer to equip herself with a 4x5 Graflex or 5x7 view cam-



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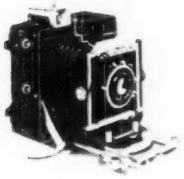

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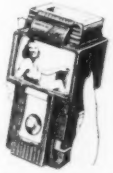

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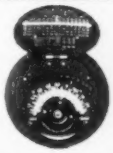

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era—which reminds me of a story. Anna was of the petite type, about 100 pounds and five feet tall. She had been telling me of a full day in the dunes with a 5x7 view camera, complete with heavy wooden tripod, many holders, and several lenses. When I asked how she had managed that load she replied, "Oh, I took a caddy." Later I was telling Arthur about this, forgetting that he knew Anna. "So that's what she calls me," he burst out, "I lugged that outfit all day long."

Perhaps a brief description of the thinking involved in an actual camera selection might be a good indication of how to go about it. My son, a high school teen-ager, had done quite well within the limitations of a fairly good but ancient little roll-film Kodak. He had had a chance to pick up some money making some publicity shots which were beyond the limitations of the Kodak, so he borrowed my press type camera for the job. After that, the old camera would not do. The reasoning which led to the choice of his next camera was about as follows: Since both flash and some rather fast action sports were in prospect, a Speed Graphic with both front and back shutters was indicated. Since he would develop his own films (in my darkroom and with my chemicals) and since small numbers of films might be exposed and processed immediately, holders for sheet film rather than a roll holder appeared to be what was needed. The 2¼x3¼ size was chosen for several reasons:

1. It was the size that he was accustomed to in his previous camera.

2. Economics came into this choice (and of course I came into the economics.)

3. That particular camera (an older model bought in good used condition) allows focal plane shutter synchronization without the added expense of another synchronizer.

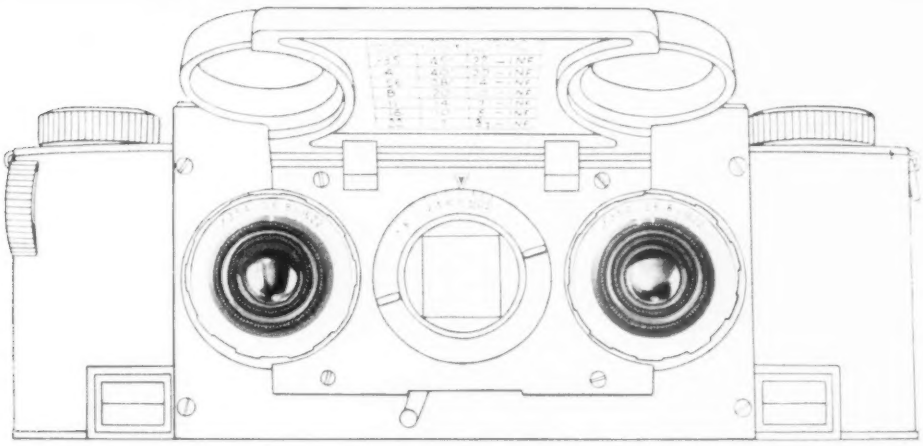
4. While he is taller than I am, he is a characteristic teen-age boy, and a minimum of burden to carry around was indicated.

Perhaps the next time a friend presumes upon your superior knowledge of photography and asks your advice in the purchase of a camera you will be better able to help him. Avoid the common failing of suggesting the type of camera that you happen to have at the time (or wished that you did have) and take into consideration some of the factors given here which should be helpful in making a choice better fitted to the needs, economics and personal characteristics of your friend. ▶

DARKROOM SPACE SAVER

To save space in your darkroom, hinge the enlarger table to the wall so that the table instantly folds out of the way when not needed, or when you wish to make huge enlargements by putting the easel and projection paper on the floor. The legs should be sturdy and also should be strongly hinged. Nail blocks to the floor so the legs will always come to rest at the same place, and so that the table will always be level.—*Clinton R. Hull, Costa Mesa, Calif.*

Lesson in Lenses for Stereo Fans



No picture can be better than the lenses with which it is taken. The David White anastigmat lenses used on REALIST cameras are the finest, manufactured by the most modern equipment to meet the demanding stereoscopic requirements of *today*. You can depend on the David White anastigmat to produce exceptionally sharp pictures with amazing ease.

There are good reasons why REALIST owners take more and better pictures

Why 35 mm?

REALIST lenses are 35 mm focal length. This short focal length lens covers perfectly the approximately 1" square picture area of the REALIST. This gives REALIST pictures the wide field needed in Stereo. The angle on the diagonal is 90 degrees. The 35 mm focal length results in pictures of much greater depth of field than is found in most miniature cameras. A lens opening of f.8 at 15 ft provides a sharp focus from 7 ft. 7 inches to infinity. That means more "good pictures" for you.

What Does "Anastigmat" Mean?

Anastigmat means "a lens corrected for astigmatism: one which brings horizontal and vertical lines to a focus on the same plane." David White anastigmat lenses are highly corrected for astigmatism, chromatic aberations, flatness of field, etc.

Why Are REALIST Lenses Coated?

The Cooke-type David White anastigmat is coated to reduce reflection — or "flare" — between air-glass surfaces, of which there are 6 in each lens. Coated lenses provide considerably more light transparency. Uncoated lenses soften and reduce the brilliance of color transparencies.

Is Internal Focusing Important?

Internal focusing — that is, focusing by moving the film aperture plate instead of the lenses — allows David White anastigmat lenses to be perfectly aligned and locked in place on the solid lens board. There is no wear on the lens mount — lenses cannot work loose or get out of alignment. This is an *exclusive* Stereo feature of the REALIST.

Why "Matched" Lenses?

Stereo lenses must be paired according to precise requirements, mounted equally and carefully adjusted so the images fall on the film exactly level and aligned in every way. When two lenses are placed on a camera, problems are not merely doubled, but increased about eight times. David White anastigmat lenses are *microscopically* matched for flange focus and equivalent focal length under rigid control conditions.

Are European Lenses Better?

In the course of recent years, America has become the world leader in the manufacturing of precision instruments including fine optics and cameras. Milwaukee is a center of such precision work — and the David White Company, manufacturer of the REALIST, has an international reputation as one of the leaders in the field of precision instruments for over 50 years.

Are Square Frames Better For Stereo?

The REALIST established a standard stereo frame of 22 mm x 23 mm because it is the classic shape for stereo, as well as for a number of highly technical reasons. Additionally, it provides for greater economy of operation — giving REALIST owners 18 stereo pairs per 20 exposure roll, 29 pairs per 36 exposure roll.

What Exclusive Advantages are Offered by the REALIST Stereo System?

Only the REALIST offers you the world's most complete stereo-photographic system — camera, mounting, viewing, projection — all closely integrated to simplify stereo and to give the stereo fan the maximum enjoyment of stereo photography. Compare the REALIST Camera with any other and see why *only* the REALIST can give you this completely matched, engineered equipment of the finest quality, broadest range, and greatest economy of operation. See your nearest dealer for complete information or write to us direct. David White Co., 561 West Court Street, Milwaukee 12, Wisconsin.

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CANDID SHOTS

WITH summer just around the corner, camera owners everywhere are thinking about week-end outings, field trips, and vacations. Therefore we want to start this column with a reminder that final closing date for the big 1951 POPULAR PHOTOGRAPHY Picture Contest is near at hand. All entries must be in by midnight on July 14th, so be sure to get yours in the mail if you have not already done so. There is no entry fee and the competition is open to camera owners everywhere. You have a chance to win one or more of the generous prizes, handsome trophies, and Certificates of Merit. There is no limit to the number of black-and-white and color shots you can enter. It is only necessary that you comply with the rules of the contest. You will find them on pages 92 and 93, along with a list of the prizes and an entry blank.

Mail bags full of pictures are coming in every day, and the contest editor and helpers are already hard at work opening bundles and recording entries. Better get your package on it's way; there's still time—but not much!

GETTING back to the summer theme, we know that many amateurs plan to spend their vacations touring the West. In that land of scenic wonders there are opportunities for thrilling pictures in color and black-and-white, and for both the still photographer and movie maker. Whether or not your plans include a trip to this section of the country, you'll enjoy the article "Go West" on page 36. In this story Herman Quick brings you some sound picture-taking advice from Josef Muench, one of the country's leading professionals who has glorified our national park and western life in general through his fine photographs. Many of them are reproduced here in color and black-and-white.

If camping is your vacation preference, or if you are sending a son or daughter to camp, be sure to read about the fine picture possibilities which camp life has to offer; you'll find the story on page 74. And for those who want to know how to make a good outdoor portrait, there's a dandy how-to-do article on the subject in this issue, page 42.

We've Moved Our Editorial Offices

By the time this issue reaches you, the editors will be comfortably settled in their new quarters. Please send pictures, articles and editorial correspondence to:

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EVERYONE likes to see unusual and exciting pictures, and America's news cameramen are producing them day in and day out. So that we could show readers of POPULAR PHOTOGRAPHY the nation's best news pictures made during the past year, special arrangements were made with the National Press Photographers Association to publish an exclusive showing of prize winners from their recent annual contest. We're proud to bring you this feature, which you'll find on page 46. Congratulations to all the winners in the competition, and hats off to three contestants whose pictures were awarded special cups as best in the show. They are Art Aliffer, New York *Mirror*; Joseph Costa, King Features, New York City; and Roger Williams of Providence, R. I.

THE field of press photography continues to make remarkable advances each year. News cameramen today are expert technicians, versatile, ingenious, good photographers in every sense of the word. Incidentally, the beginner can gain much by studying news pictures, for they contain a wealth of ideas that he can apply to his own photography. If you don't believe this, just look at the picture page in your newspaper each day and be convinced. Here you'll find outstanding examples of good posing, lighting, and arrangement, not to mention many useful tricks.

THERE are countless amateurs who like to make pictures whenever an occasion presents itself, and you will usually find them carrying their cameras wherever they go. It's an easy matter to slip a small camera in a coat pocket or sling a case strap over the shoulder on trips and hikes. But the problem of carrying a tripod is too often solved by leaving this valuable accessory at home. The result: unsharp pictures for many who shoot hand held at shutter speeds under 1/100 second.

This is just a seasonal reminder to those who consistently get pictures which are not as sharp as their lenses are capable of making. If you shoot hand held, use the fastest shutter speed the light will allow. Hold the camera steady and trip the shutter carefully. When required to use a slow shutter speed, look for a steady camera support in case you have forgotten your tripod. A stone wall, park bench, fence, or other handy object will serve. Or you can brace the camera against a vertical support such as a tree or post. This is just one of many easy-to-follow tips that will help you to make better pictures.

Frank E. Fenner

"What was that guy doing on third base when I slid in?"

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Contessa 35 Tess. 2.8 R.F. Syn.	195.00	127.00
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Kine Exakta I Tessar F:3.5	119.00	86.00
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Amateurs Shoot COLOR TV

By NORMAN C. LIPTON

Two amateurs, miniature cameras on tripods, focus on the color television screen in demonstration at the National Photographic Show.

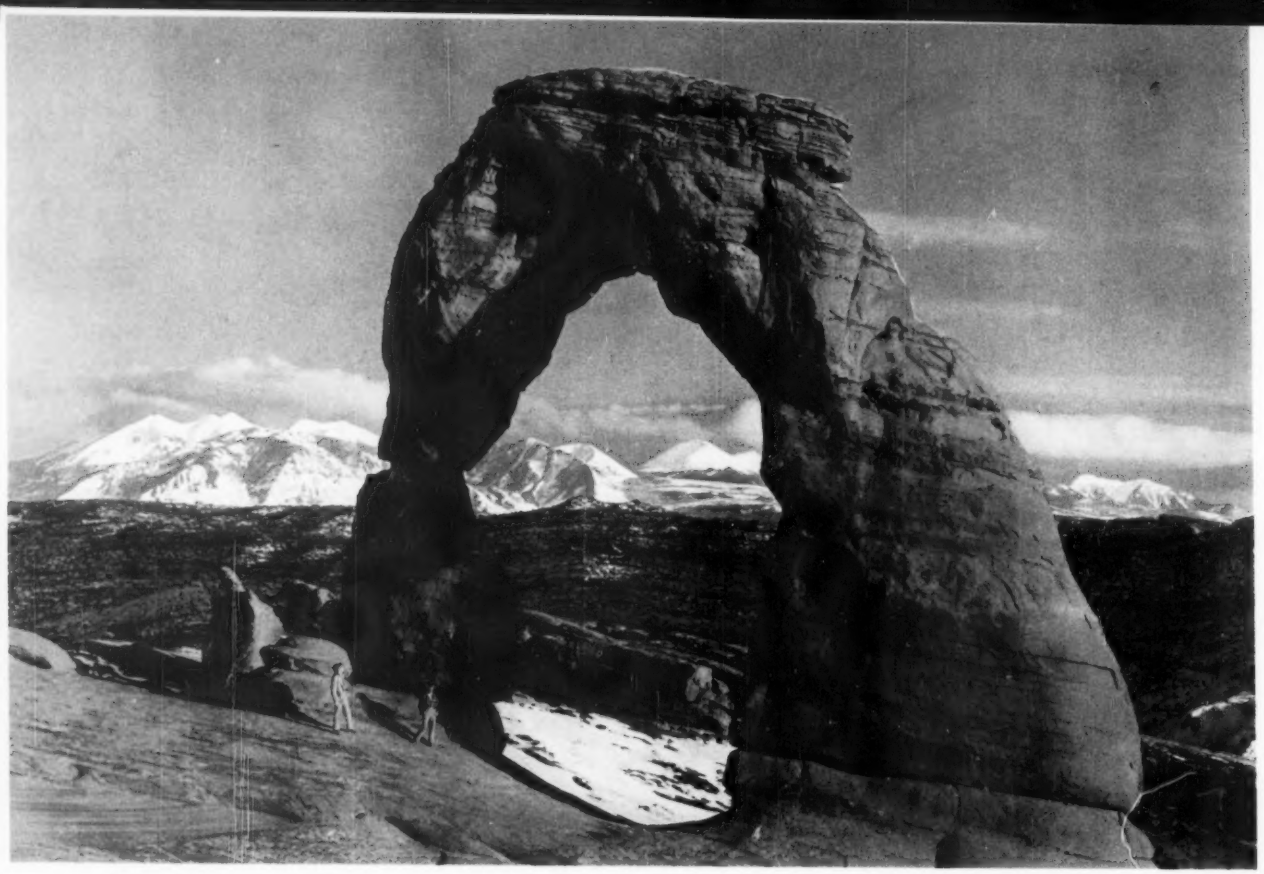
The magic carpet of television brings colorful picture material to camera fans in this preview of things to come

TV camera picks up colorful stage action for transmission.

WHEN COLOR TELEVISION arrives in the American home, good color "stills" of the TV screen should be within the reach of hundreds of thousands of camera owners whose lenses open up to *f* 3.5 and faster. At least, they *should*, if the commercial system eventually licensed by the FCC is as crisp and brilliant as recent demonstrations of CBS color TV.

This exciting new aspect of amateur color photography had a thorough and successful trial last February at the 1951 National Photographic Show in New York. Here, the Columbia Broadcasting System and Pavelle Color Incor- (*Continued on page* 132)

Amateur color shots of the television screen provide reasonably accurate color rendition and are satisfactorily sharp if taken at a moment when there is little action. These two pictures by Alvin P. Freeman of New York were made with an exposure of 1/5 second at f/2 on Type A Kodachrome film. A tripod is essential. Most common defect is blur due to shooting with subject in motion.



Color in the West is so exciting that amateurs will welcome the opportunity to photograph this fairyland. Josef Muench, famed pictorialist, used two figures to accentuate the massive size of the Delicate Arch in Utah's Arches National Monument, above. The warm golden tones of the rock stand out in sharp relief against the blue sky and cool crests of the La Sal Mountains in the distance. Two figures in a boat, below, were silhouetted by Muench against the glory of a Western sunset reflected from the water of a mountain lake. Both shots made with 4x5 Speed Graphic on Daylight Type Kodachrome. You can shoot pictures like these on 35-mm color film.

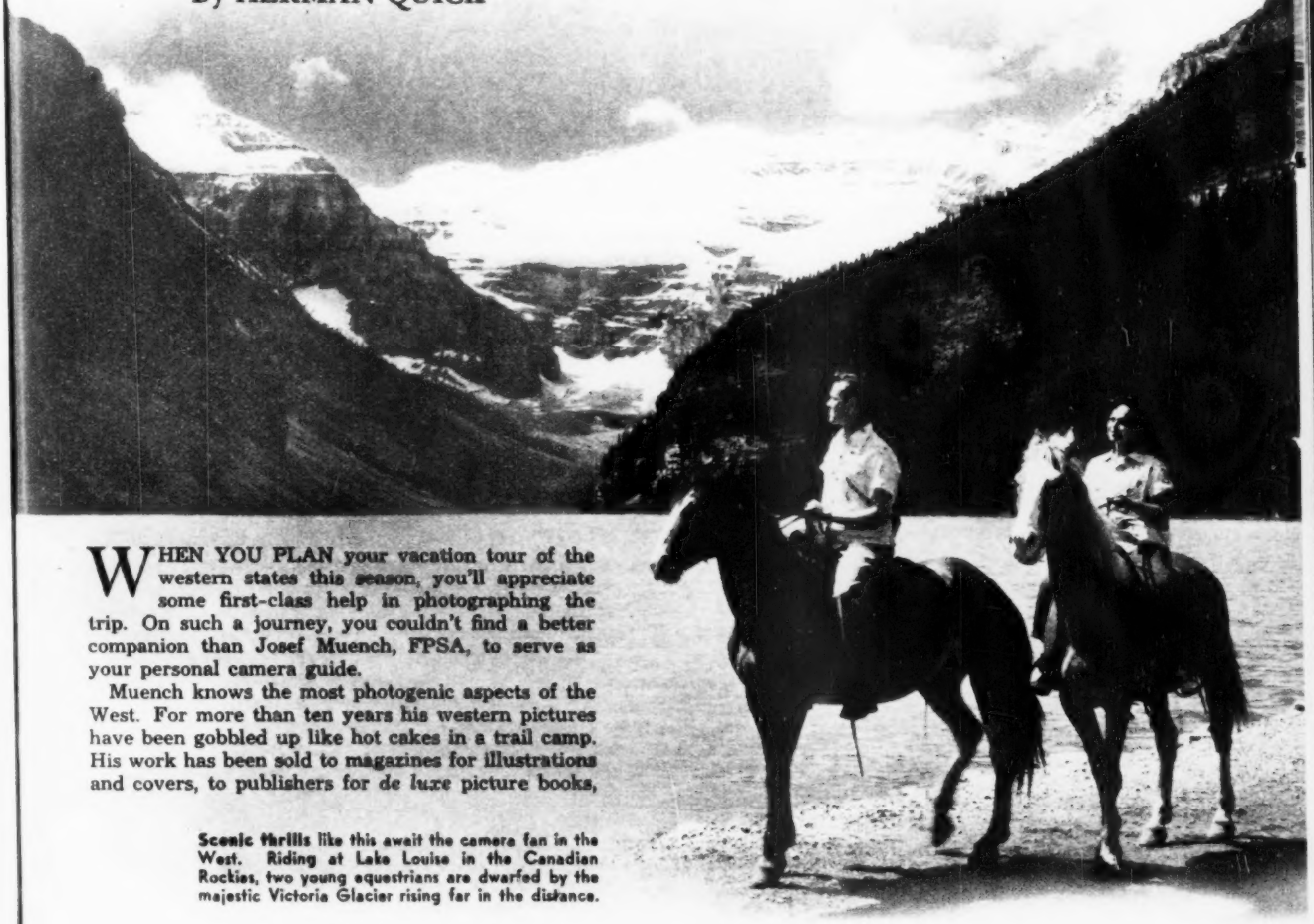
Go West...

TO THE CAMERAMAN'S PARADISE

Josef Muench, top-flight pictorialist and veteran pro, gives you hints on where and how to find picture thrills on your forthcoming Western vacation

By HERMAN QUICK

Josef Muench



WHEN YOU PLAN your vacation tour of the western states this season, you'll appreciate some first-class help in photographing the trip. On such a journey, you couldn't find a better companion than Josef Muench, FPSA, to serve as your personal camera guide.

Muench knows the most photogenic aspects of the West. For more than ten years his western pictures have been gobbled up like hot cakes in a trail camp. His work has been sold to magazines for illustrations and covers, to publishers for *de luxe* picture books,

Scenic thrills like this await the camera fan in the West. Riding at Lake Louise in the Canadian Rockies, two young equestrians are dwarfed by the majestic Victoria Glacier rising far in the distance.

Colorado River's Glen Canyon offers many campsites, and has a wealth of photographic thrills in store for amateurs. Cook-fire scenes always make good record shots of a "rough" Western outing.

for calendars—for just about every pictorial medium. Such a man can be helpful. Josef Muench is—as a cowpoke once expressed it—"a real top hand when it comes to showin' folks how to corral purty pitchers."

"You're welcome to my photographic experience," Muench said recently in a special interview at his Santa Barbara, Calif., studio. "But please don't ask for my list of 'secrets.' I offer the *lessons* of my experience only. Honestly, I don't think there are any secrets in pictorial photography.

"First of all," Josef warns, "don't take along problems you can solve before you leave home. Anticipate your problems! I'm of the opinion that careful planning *always* is rewarded with better picture dividends. You'll be amazed at how much muddle-mindedness can be pruned out of shooting sequences if you anticipate the difficulties ahead. This is one 'secret' the professional employs to the mystification of haphazard amateurs. Organize your equipment to suit the type of country you expect to encounter, and then keep everything in good order. Carry your cameras where they're ready for prompt action. The greenhorn amateur who continually holds up his vacation party by excessive fumbling—well, like any maverick, he's not the most popular of critters.

"In checking your equipment, look it all over carefully. If your camera has a bellows, see if there are any light leaks in it. Check the shutter, diaphragm, rangefinder, the spring back on press-type cameras, and loading and take-up fittings on roll-film cameras

Favorite spot for tourists in the West is the Grand Canyon. Muench chose Lipan Point on the South Rim as the site from which to take this back-lighted picture. The Canyon provides an endless variety of exciting picture possibilities at any time of the day and from many points.

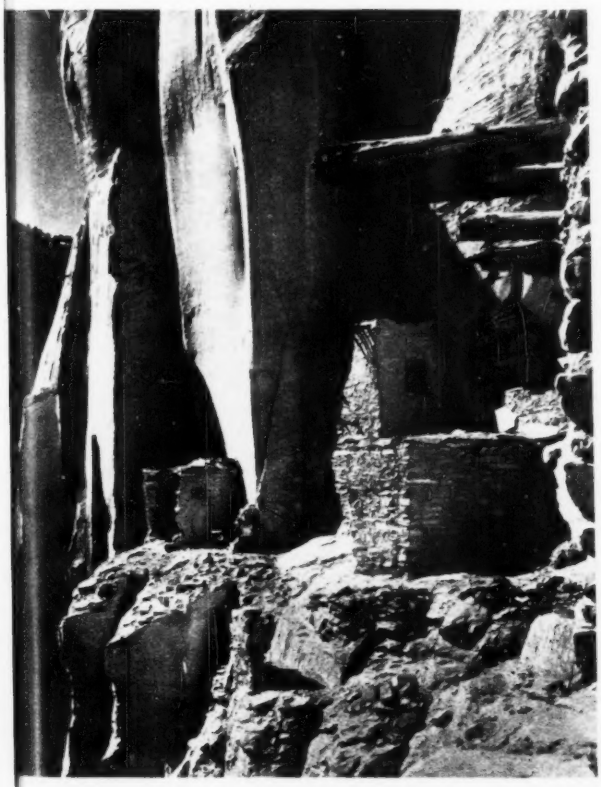
If there is anything wrong with any part of your camera, have an experienced repairman fix it. Check your flash equipment, especially the batteries, and see that the reflector, connecting cord, and the solenoid, if you have one, are in good condition. Also, be sure that synchronization is correct. Look over your accessories, such as lens shade, filters, filter holders, and cable release. Replace any of them that reveal flaws.

Accordingly, Muench offers these simple precautions:

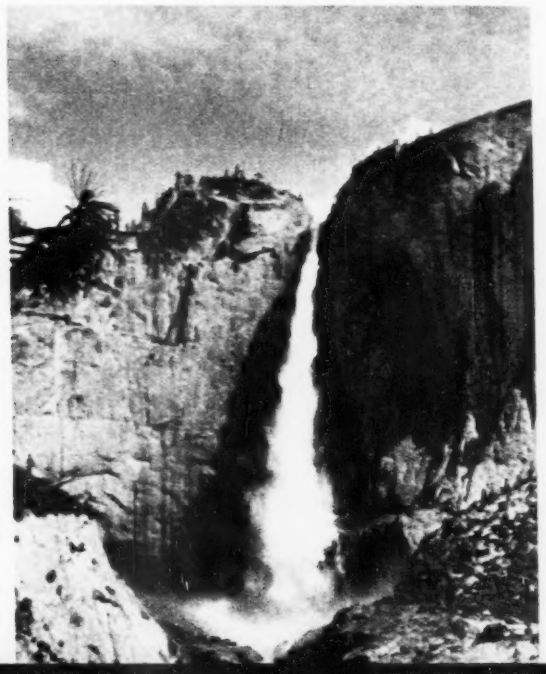
1. Be sure your equipment is in A-1 order.
2. Buy most of your supplies before you start rolling on your trip.
3. Refresh yourself on technical data that may prove useful on the road.

"I certainly wouldn't plan on picking up in out-of-the-way places all of the supplies you'll need for the vacation. In buying for a trip, I advise most users of roll film to plan on shooting two rolls a day at the start. Then, when you hit our colorful national parks, don't be surprised if the attractions jump your film consumption to seven or eight rolls a day. Sheet

State capitols in the West are usually set in wide parks, and offer many opportunities for picture-taking. Muench framed Utah's State Capitol in Salt Lake City between two high, stately pillars.



Betatakin is an ancient cliff dwelling which was inhabited by a prehistoric people whose homes have outlived them. Bright sunlight on rock strata reveals texture in this fine picture.



Waterfalls make thrilling pictures, and the West abounds in them. The Upper Falls in Yosemite National Park, Calif., drops 1,430 feet, and is one of the scenic wonders you can photograph.

Cowboys and the West always have been synonymous, and can be found in the wide-open cattle country. While looking for picture possibilities, Muench was lucky to be near a ranch at roundup time. Seeing these cowpokes, he quickly captured this well-framed picture.

film and movie film will be used in similar proportions. Flash lamps, filters, and cable releases are not always available at remote localities, either. Buy all the flash lamps you think you'll need, plus an extra sleeve or carton. You'll always be able to use the left-overs, and you may need them on the trip.

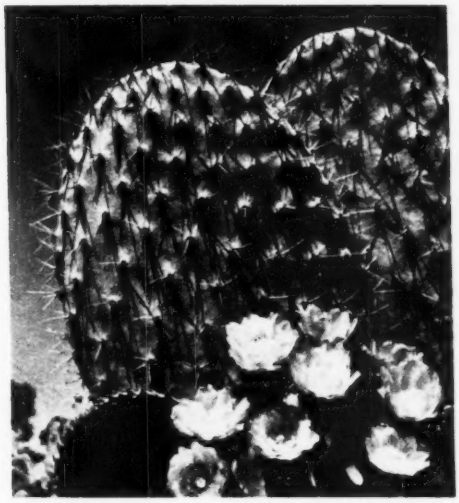
"Information you should have available at your fingertips while on the road should be of two types—photographic and geographic. A film speed chart for the film you normally use, and a chart showing flash guide numbers for various sizes of flash lamps with different films are valuable accessories. Also, a list of filter factors will come in handy. As for geographic data, you will want to have a road map, or several maps, showing the names and elevations of various scenic attractions, and also the distance in miles between various towns and points of interest. Travel folders containing interesting historical information are available from the tourist bureaus of almost all the western states."

After twenty years of wandering over our ranges, Muench feels that he hasn't even scratched the pictorial surface of the West. "It is," he says, "the photographer's paradise." Indeed this is true. As a tourist, you will find scenic vistas that appear to be as over-colored as some of those gaudy postcards we often criticize as "unreal." You will find areas where the earth itself vies with the rainbow in producing spectacular colors.

"Western sunrise and sunset colors equal those found anywhere else in the world," Muench says with personal pride, "and we seem to have more of them. Keep your eyes on the sky. Look for story-telling props to serve as silhouettes against those brilliant colors. The outline of your car, trailer, tent, a familiar landmark—or members of your party—will always add personal interest to a spectacular scene, and the resulting pictures will have that I-was-there look about them.

"Don't take forever to decide upon the props you will use in silhouette pictures," Muench cautions. "Sky colors change quickly. A brilliant sky spectacle can lose its grandeur in a very few minutes. For this reason alone, it is important to know film

Oil is a natural product of the West, and derricks make good camera subjects. Muench composed this shot of the sun setting behind a Tidelands oil deposit in the Pacific Ocean, at Sea Cliff, Calif.



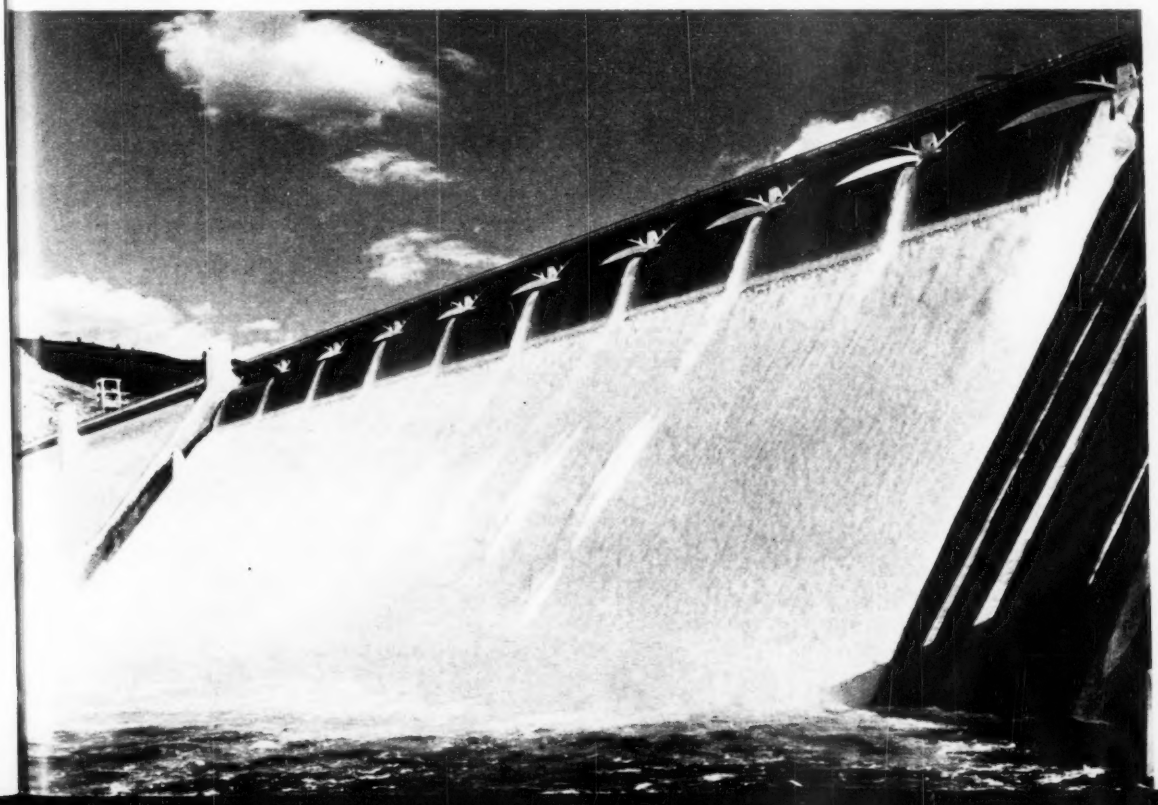
The desert, far from being a desolate wilderness, offers brilliant cactus blossoms for your color camera.

Pictorial spots on the Pacific Coast, such as San Francisco's Cliff House, await your camera. You can get shots like this from high places above the road.

emulsion speeds and other exposure data. If you carry an exposure meter, use it to measure early and late sky colors; but if you have only your 'exposure judgment' to rely on, it's wise to make several different exposures of a really sensational sunrise or sunset. On color film, you'll not be too far off by shooting around 1/5 second at *f*/16. Naturally, a tripod or other solid support should be used for slow shutter speeds—used, in fact, for almost every picture snapped at a speed slower than 1/25 second."

It is not by accident that the movie industry has found a congenial home in the West. "This is where I would have located the industry if I had been asked to pick the ideal spot," Muench relates. "Within short driving distances you can focus on just about any type of scene. All climates (*Continued on page* 98)

Power projects like the Grand Coulee Dam in Washington, man's greatest engineering feat, below, will capture any photographer's interest. Its impressive wall of white water, 550 feet high and 4,173 feet long, is a majestic subject for an endless variety of striking pictures.



Back-lighting is another way in which to use the sun for photographing your subject. A prop will help the model relax.

Overcast days are not lost for shooting. The diffused bright light gives a pleasing over-all softness that flatters the model.

Side-lighting is an effective type of illumination for outdoor portraits. It provides good modeling and enables the subject to maintain a relaxed expression at all times.

Shoot 'Em Outdoors

By HARRY SPOTTS

Illustrations by the Author.

For good summer portraits, try natural light in your back-yard studio. Here are a few simple tricks to help you make the best pictures under the sun

AMATEUR PHOTOGRAPHERS sometimes are harassed needlessly by the lack of indoor picture-making facilities. All too often there is the desire to make professional-looking portraits, but the absence of space and equipment seems to present a major obstacle. The solution to this problem really is simple.

During most of the year, and especially in summer, the great outdoors can be utilized as a studio. With sunshine as the main light and by employing a few simple tricks that are easy to master, you can make excellent portraits that compare with the best indoor shots. We will not concern ourselves here with such simple mistakes as double-exposure, camera move-

Diffusion lends softness to pictures exposed in bright sunlight, right. Ordinary stocking material stretched in front of the lens, in the manner shown above, makes an excellent diffuser.

ment, out-of-focus pictures, and other common errors. Instead, let me pass along some tips on posing and lighting to help you make pictures that will be more attractive and pleasing to yourself and your subject.

Have you ever seen a snapshot of a pretty girl wherein the entire effect was ruined by a background cluttered with distracting objects? Or perhaps a tree growing out of the top of the model's head. Such faults are easily overcome by changing the camera angle so that clear sky becomes the backdrop but the scenic environment still is maintained. Don't be too lazy to bend down if a lower viewpoint will improve your picture. The results are well worth the effort. At the same time, you may discover a view which gives a good background but results in a pose unbecoming to the model. Keep the same camera angle, but have the subject raise or lower her face, or turn it to one side. You soon will get the combined pose and angle for a pleasing outdoor portrait.

Brilliant sunlight will make anyone squint if it comes directly into the eyes. The old rule of having the sun at your back when taking pictures usually is the cause. But by shifting your position or the stance of your model, you can use the sun as a sidelight. The results will show a relaxed, natural expression, improving the entire effect.

Want to better it even more? Then lighten the deep shadows caused by the strong sunlight. Sun-

AVOID THESE COMMON ERRORS IN YOUR OUTDOOR PORTRAITS

Unflattering poses spoil your pictures by showing your model in clumsy attitudes.

Distortion, common in extreme close-ups, is a disturbing influence in some pictures.

Cluttered backgrounds detract from the model, and ruin outdoor portraits.

shine supplemented with flash gives well balanced lighting, but requires strict control by the photographer. On close-up work there is the possibility that the flash will overcome the power of the sunlight, burn up the negative, and produce a washed-out picture. An easier method of filling in shadows is by the use of a reflector, such as a white cardboard, or crinkled tinfoil pasted onto a support. By placing the cardboard on the shadow side of the subject, the main light (in this case the sunlight) is reflected into the shadows, thereby lightening that area and producing more detail in the final print.

I recommend reflectors because the amount of fill-in provided by them can be seen at the time the picture is being made. If you find yourself without your flash equipment, and have no material to use as a reflector, place your subject next to a light-colored wall. The light surface will serve in the same manner.

There are other ways to use reflecting surfaces. A third person, holding a newspaper so that it throws reflected light on the model's face, can be an "assistant," standing just outside the picture area. This trick is good because you can control the placement of the newspaper without having to move from the camera. Merely direct your assistant to hold the paper in such a way as to produce the best results.

On the beach, quartz sand makes a good reflector. Have your subject sitting in a relaxed position and looking at the camera, and the sand will bounce enough light to fill in the shadows. Also, if the model sits next to a sand dune or other rise in the beach, that rise will act as a reflector, too, and "kick" light into the darker areas. A towel held in the same manner suggested for the newspaper provides still another reflecting surface.

Naturalness is important in portraits. Always keep head, hands, and props in the same plane to avoid distortion.

A book or magazine held by the subject will serve as a reflector for portraits made in the back yard. This trick is especially helpful for side or back-lighted pictures. The sunlit white pages throw the light back up into the model's face to help reveal detail otherwise lost in shadow. At the same time, holding the book or magazine gives the model something to do and helps her relax. Still another reflector you can use is a mirror. However, remember that mirrors produce a spotlight effect, since they are very highly polished, but will throw light a considerable distance when you need it in a deeply shaded spot.

If you like to make pictures that are different, try posing your model with the sun behind her, using it as a backlight. This technique will produce a crisp rim of light around her head. Be sure, however, to prevent the sun's rays from falling directly onto the lens. With the camera at low shooting angles, the model herself acts as a shield, but a lens shade should be used at all times. In backlighted portraits the face of the model will be in shadow, and that is the area for which to expose. Doubling the exposure by opening up a full stop usually will suffice. Also, to avoid a flat-lighted effect, use a reflector to give some modeling to the subject's face. Place the reflector in front and to one side of it to bring out highlights on cheeks and to reveal detail in the deeper shadows.

Do you remember the tintypes of yesteryear? Aunt Edna stared at you like a figure from the waxworks. Even in this day of modern equipment and advanced photographic techniques, the approach to portraiture often is too old-fashioned, resulting in stiff, staring subjects. One way to avoid such pictures is to have your model doing something. The position of the hands has been the downfall of many a picture. The simple action of pulling at a tree branch or holding some prop such as a flower relaxes the subject. Her embarrassment in not knowing what to do with her hands will result in an awkward feeling that will be detected in the picture. Always try to relax your subject and remove any cause for camera fright.

Sunny days are not always necessary for outdoor shooting. A bright overcast sky gives diffused lighting and yields much softer effects. Take advantage of such days; you won't need reflectors, and your shooting will be much easier.

Soft effects are easy to obtain on bright sunny days, too, by using diffusers which are available as accessories for most lenses. Sheer stocking material, such as silk, rayon, or nylon, serves the same purpose when stretched over a lens shade. The use of such a diffuser may require an exposure correction. I've found that doubling the exposure is sufficient.

If a good head-and-shoulders portrait is what you're after, get close enough to your subject to utilize the full area of the negative. However, when working at close range be careful to avoid distortion, especially when hands are included in the picture. If the hands are too far from the face, they will appear out of proportion in the finished print. In addition to distortion, there is another danger point to watch for when making close-up portraits. This is the exaggerated appearance of skin blemishes. Cosmetics help to solve this problem, and practice in their application is necessary, but the results are ample re-

A reflector is used to soften hard shadows in outdoor portraits. A white cardboard set up as shown above yields balanced lighting seen in portrait, right.

ward for the effort. Panchromatic film also is a definite aid in reducing the appearance of blemishes.

No complicated equipment is necessary for good outdoor portraits. Any camera can produce professional-looking results, and is entirely suitable for this use. If you have a camera equipped with double bellows extension, fine. Such a camera will allow you to get closer to the subject and thus fill more of the negative area. However, if you use a folding, reflex, or miniature-type camera, where focusing is limited to a certain distance, get as close to the subject as your camera permits and make your pictures from that distance.

If your camera doesn't let you get as close to the model as you would like, a portrait attachment for your lens will provide a solution. This is an inexpensive aid for better close-ups. Supplementary attachments—which shorten the focal length of your lens—will permit you to get as close to the subject as three or four feet with the camera focused at a distance of six feet. Instructions on the use of supplementary lenses usually are packed with each unit.

A tripod and cable release also are valuable accessories. Both help overcome camera movement. When making exposures at speeds slower than 1/25 second, the tripod or other solid camera support is a necessity to avoid getting blurred negatives. The cable release permits tripping the shutter without the danger of vibration.

An exposure meter is still another important accessory in outdoor portraiture. Light values in bright sunlight are difficult to judge accurately, and it would be a shame to waste a set of well-posed shots because of over or under-exposure. However, remember that the face is the only part of the model's body on which to take a reading. If the model is wearing a dark dress, the reading from it would give you a value that could result in the face being overexposed. If the model is wearing a light-colored dress, just the opposite result could be obtained.

Care in the use of an exposure meter is especially necessary when making back-lighted portraits. Here stray light coming from behind the subject's head may result in a reading that would not be accurate for her face. Therefore, be sure that the field covered by the meter is not larger than the area occupied by the subject's face.

The best times to work outdoors are from about 9 to 11 a.m., and 2 to 4 p.m. At these times the sun is the equivalent of a main light used at a 45-degree angle. Sunlight in the vicinity of the noon hour comes from almost directly overhead, and is undesirable because it creates long shadows under the eyes and nose. On days with bright blue sky, a medium-yellow filter (Wratten K2 or its equivalent) will help you get a neutral gray background.

With these points firmly established in your mind, get out your camera and surprise your friends by showing them that you can get the professional touch in your outdoor portraits. The tips I've given are not class-room examples, but rather the results of much trial and error. Take advantage of them, and you will find that making portraits in your backyard studio can be fun and at the same time provide you with photographs equal to those made by the pro's.—

Which One Must Die? earned first place in spot news for Bill Perry, *Rocky Mountain News*, Denver. His dramatic picture was taken as fireman had to make life-or-death decision when flames trapped two men on the fourth floor in Athletic Club fire. Man at left looked as if he might jump, so the single ladder was shifted to him. Man on the right died before rescuers could reach him.

Toughest Battle, by Peggie Spencer, staff photographer for the Louisville (Ky.) *Courier-Journal & Times* took third prize in the contest's spot news class. Her winning picture shows Marine Sergeant bidding family farewell before leaving on duty.

Exclusive!

Prize-Winning Press Pictures

By KEN McLAUGHLIN

***San Francisco Chronicle*, and president National Press Photographers Association**

Here they are—America's finest news photos—this year's winners in the fifth annual NPPA contest

Judges of the NPPA contest met in Atlantic City to select the winning photographs from 1400 submitted. Shown are, from left, Adrian L. Ter Louw of Eastman Kodak Company; William Taylor, School of Journalism, Kent State University; A. Aubrey Bodine, chairman of the Exhibit Committee (not a judge); B. G. Davis, president of Ziff-Davis Publishing Company; John Doscher, director of the Country School of Photography, South Woodstock, Vt.; and Walter Lister, managing editor, *Philadelphia Bulletin*.

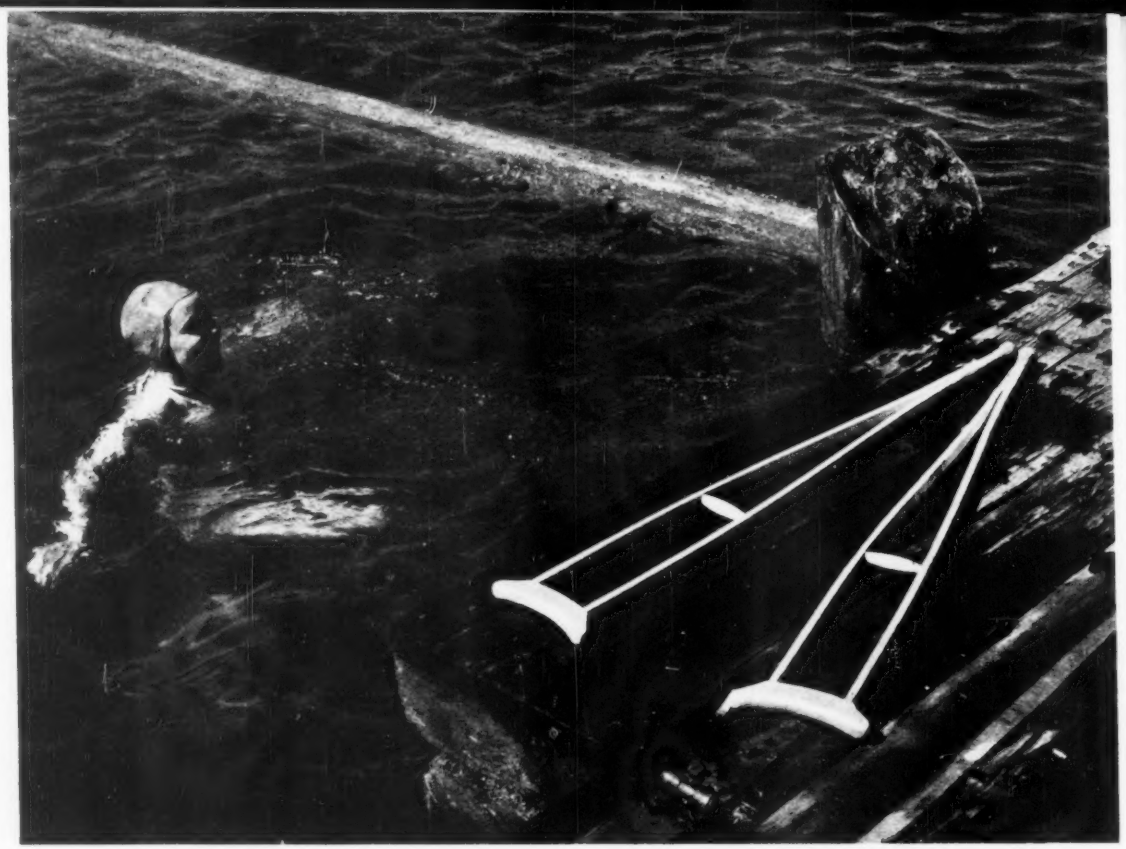
Stock Show reveals that press photograpny compares favorably with the finest forms of camera art. Made by Robert Boyd of the *Milwaukee Journal*, it took first prize in the pictorial class.

A TERRIFIC flash and a thunderous roar fill the night sky! The spectators reel backward; firemen scurry for safety as the explosion rocks a paint warehouse. A press photographer standing between the crowd and the fire holds his ground and records this breathless moment. The following morning the casual reader, if he gives any thought to the picture at all, may remark that some photographer got a lucky shot.

Pictures of this type, which reveal the news cameraman's disregard for personal safety, his quick thinking and split-second timing, are a part of the fifth annual National Press Photographers Association photo contest—prize winners selected from the 1400 entries submitted to the competition. The art of the press photographer differs sharply from the salon photographer. Yet the results achieved, even in technical excellence, compare favorably with the finest forms of camera work. The pictures reproduced here amply illustrate the point.

The press photographer's subject matter is limitless as he works with all of the human emotions, with the news today that will be tomorrow's history, with affairs of social significance (and insignificance). Many times he works under the most adverse condi-

The Phantom Director was awarded the second prize in the contest's pictorial class. This well-composed photograph was taken by Everett W. Saggus of Elberton, Georgia, in his studio.



Transition, first prize winner in the feature class, was taken by Sherman Blake for the *Spokane* (Wash.) *Daily Chronicle*. By including the crutches, the cameraman effectively told the story of a paralysis victim enjoying the pool at a crippled children's camp.

M-o-m-m-y!, a spontaneous picture that shows it pays to keep your camera ready, won second prize in the feature class. It is the work of Len H. Wilson of the *Oakland* (Calif.) *Tribune* staff.

tions and sometimes under actual physical duress. Despite these handicaps the members of the NPPA are confident in placing before the world, through these pages in POPULAR PHOTOGRAPHY, the cream of America's press photography of the past year for comparison with any phase of the art.

To win a first place in the NPPA contest is the highest accolade for the press photographer. This contest, conducted by and for news cameramen, is

Judgment Day earned Robert Steinau of *The Louisville* (Ky.) *Courier-Journal & Times* an honorable mention in the feature class.

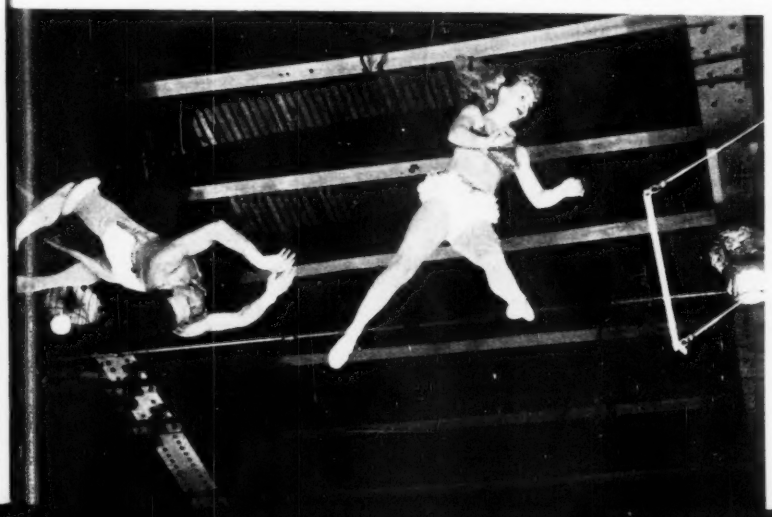
the classic in its field. The winners by their accomplishments receive the highest recognition . . . the recognition of their fellow craftsmen. The pictures reproduced here were taken by members of the NPPA, and since the Association is made up of the best news photographers in the country, it is undeniably true that the competition is of the keenest and represents the very best of the American press.

An NPPA point system has been devised to make judging of the contest pictures as fair as humanly possible. It gives full weight to the so-called "lucky shot," which is often the result of alertness, training, ingenuity, news sense, and fortitude—all attributes of the good press photographer. A. Aubrey Bodine of the *Baltimore Sun* chairman of the contest committee, has stressed that under this system the small-town cameraman has an opportunity of winning equal to that of his brother in the big city. This was proved last year when Billy McMillan of Kosciusko, Mississippi, a town of 3,000 population, won the Best of Show award.

Hair-Do, voted the best entry in the speedlight class by the NPPA judges, was taken by G. A. Smallsreed of the *Columbus* (Ohio) *Dispatch*. Entries in this division showed that the alert news cameraman is making the best possible use of electronic flash.

Recently the judges of the 1951 Contest met at Atlantic City to review the 1400 pictures entered by members and select the winning photographs. They awarded a first, second, and third prize plus two honorable mentions in each of seven classifications that cover the widest range in the newspaper and magazine fields. They include spot news, pictorial, speedlight, sports, personalities, feature, and color. So that every American news photographer could compete, there also were special prizes for the best picture in each of these circulation categories: less than 10,000; 10,000 to 20,000; 20,000 to 30,000; 30,000 to 40,000; and 40,000 to 50,000. Winners in these groups, of course, were eligible for any prizes in the general contest. Photographers in cities of over 50,000 population competed on the same footing. As for the prizes, plaques were awarded to the first three prizes in each classification, and medals to the prints receiving honorable mention and winning in the special circulation groups. In addition, special cups were given for the three best prints in the show. These went to Roger Williams for his top winner in the sports class—"Up and Over," Art Abfier, for his first prize picture in the personalities group—"Introduction to Widowhood;" and to Joseph Costa, who captured the number one plaque in the color division. A complete list of the prize winners is included at the end of this story.

Flying Leap won honorable mention in the speedlight class. Aided by split-second timing, Sam Caldwell of the *St. Louis Post-Dispatch* suspended a pretty trapeze artist in space.



The Association was most fortunate in securing a panel of distinguished judges that assured the utmost in competency, impartiality, and knowledge on the subject. The jury included William Taylor, chairman of the School of Journalism at Kent State University, Kent, Ohio; Adrian L. Ter Louw, camera club

and school service, Eastman Kodak Company, Rochester, New York; Walter Lister, managing editor of the *Philadelphia Bulletin;* B. G. Davis, president of Ziff-Davis Publishing Company, Chicago; and John Doscher, FPSA, FRPS, Director of the Country School of Photography, South Woodstock, Vermont. In the hands of these capable men rested the fate of the contestants. That they successfully carried out their assignment to pick the best pictures is reflected in the winning photographs.

When the jury had made their final selection from the many fine pictures entered in the competition, they had picked 35 photographs which represented the cream of the 1400 prints. An additional 115 pictures (making a total of 150) were picked by the judges for the exhibit to be held during the NPPA convention in Atlantic City at the Hotel Brighton from June 21st through the 24th. This fifth annual NPPA contest attracted the greatest number of entries in its history. Its size and prestige reflect the growth, progress, and development of the Association itself.

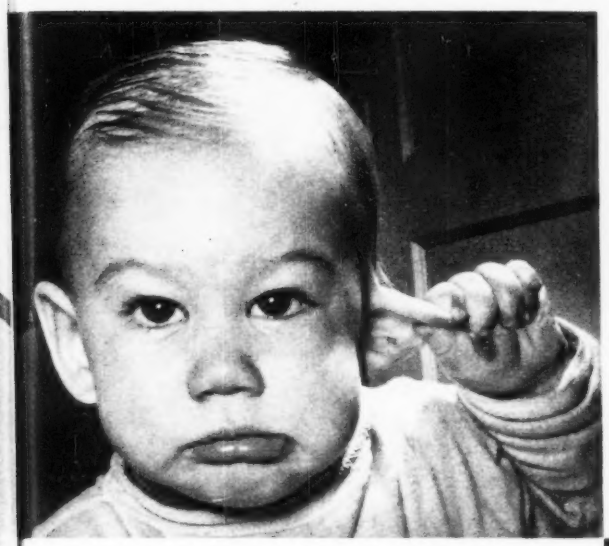
Press photographers long felt the need for a national organization that could speak for them. But it was not until six years ago that the first steps were taken to create such a body. At that time a dramatic ten-point national telephone hookup was arranged and from that first "meeting of the minds" the NPPA was born. Since the first convention in Atlantic City in 1946 the membership has increased amazingly until now every state and territory is represented. And through its members who are at present in the armed services, the Association encircles the globe.

Up and Over earned top prize in the sports class for freelancer Roger Williams of Providence, R. I. He chose a worm's-eye view to make this startling shot of a high jumper sprawled above the bar.

Airborne, the second-place sports prize-winner, records hair-raising four-car crash during an auto race covered by Carl Franks of *Cedar Rapids Gazette.* Believe it or not, nobody was badly hurt!

The Thing shows a soccer ball in mid-air just before it struck Gil Friedberg of the *Boston Globe* and smashed his camera. His consolation—an honorable mention in sports.

I Don't Wanna is a whimsical candid portrait by John Tarsikes of the *San Antonio Express* and *Evening News*. This amusing study of a rubber-eared child placed third in the personalities class.



Mexican-Way Ride gives intimate glimpse of ex-mayor William O'Dwyer and wife on way to his new duties as ambassador. It won second prize in personalities for Leon Hoffman, New York *Mirror*.

Introduction to Widowhood, drama-packed photo by Art Abfier also of *Mirror* staff, took top honors in personalities. The sobbing woman in the car is Mrs. Virginia Daly Lunn Boettiger who had just learned of suicide leap made by her ailing husband.

The motivating aim of the organization is the advancement of press photography and the welfare of the men and women in the profession. The NPPA is actively combating discrimination against news cameramen and the curtailment of their legitimate right to do an honest and competent job of presenting the news pictorially to the public. It is aggressively promoting legislation that serves to protect both photographers and writers in the gathering of news. The NPPA is not a union. Its constitution states that it will never have anything to do with labor relations or working conditions. It is vitally concerned, however, with the conditions under which the press photographer meets the public. A clear indication of the Association's acceptance by working photographers in the field is the fact that the names of the most responsible news cameramen in every community will be found on its roster.

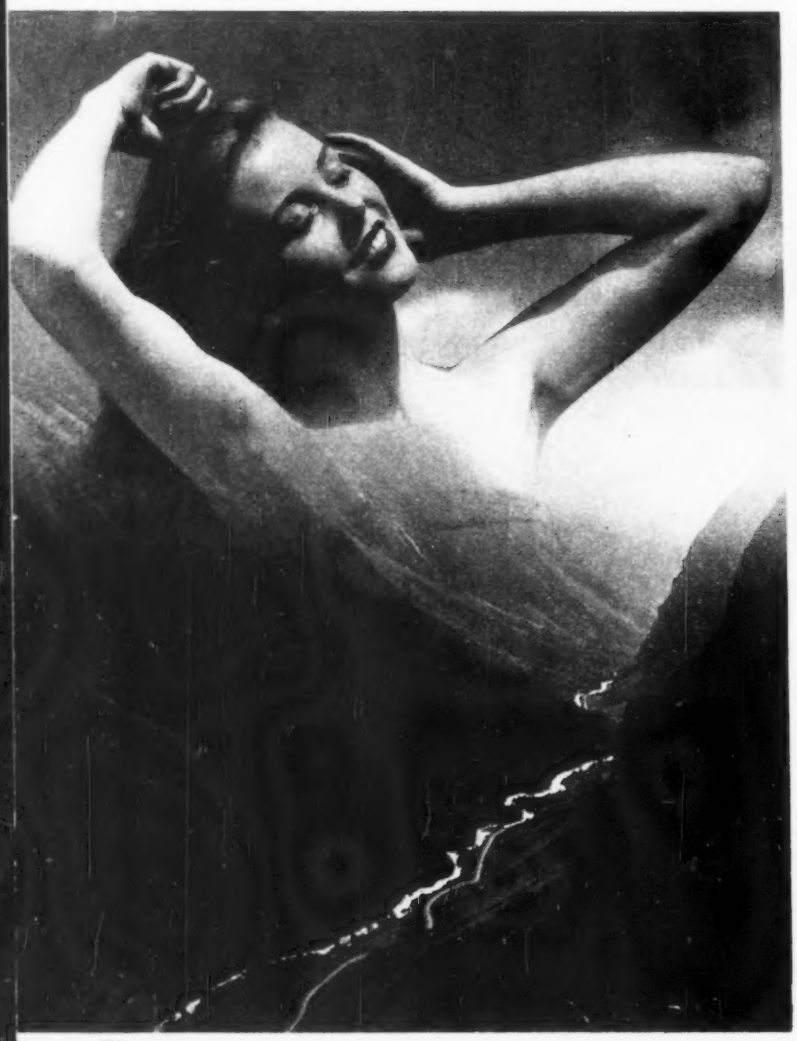
Each member of the organization is constantly alert for new developments in photography, and an able educational and technical committee keeps the photographers informed on subjects that affect their work. The committee also takes an active part in the operation of various short courses where instructors and professionals of national repute afford the member an opportunity to gain knowledge that he might otherwise never acquire.

The NPPA will (*Continued on page* 94)

Andre de Dienes
MASTER OF MONTAGE

A gifted photographer creates unforgettable studies in mood through his skillful blending of landscapes and human figures

FAMED photographer of women, sensitive artist, expert craftsman...Andre de Dienes is all of these. Here he demonstrates his many-sided ability in a pair of haunting and beautiful montages made by printing two negatives together. His figure-plus-landscape compositions reveal soaring imagination in conception and down-to-earth darkroom skill in execution. "Peace of Mind," the picture below, was inspired by the girl's serene expression which reminded de Dienes of a lovely valley in France he had photographed 14 years before. He superimposed the two negatives to create a soothing study in tranquility. Sharply contrasting is the mood set by "Joy of Life," also a combination of figure and scenery. Jagged rocks in Colorado's Garden of the Gods harmonize with the wild abandon of the model's pose to evoke a feeling of ecstasy. The girl was photographed in de Dienes' studio with the aid of electronic flash; camera used was a Rolleiflex.—▶



Peace of Mind, at left, was inspired by model's tranquil expression which reminded Andre de Dienes of a sunlit valley in France he had photographed many years before. Shown above are prints of the two negatives he superimposed to make montage.

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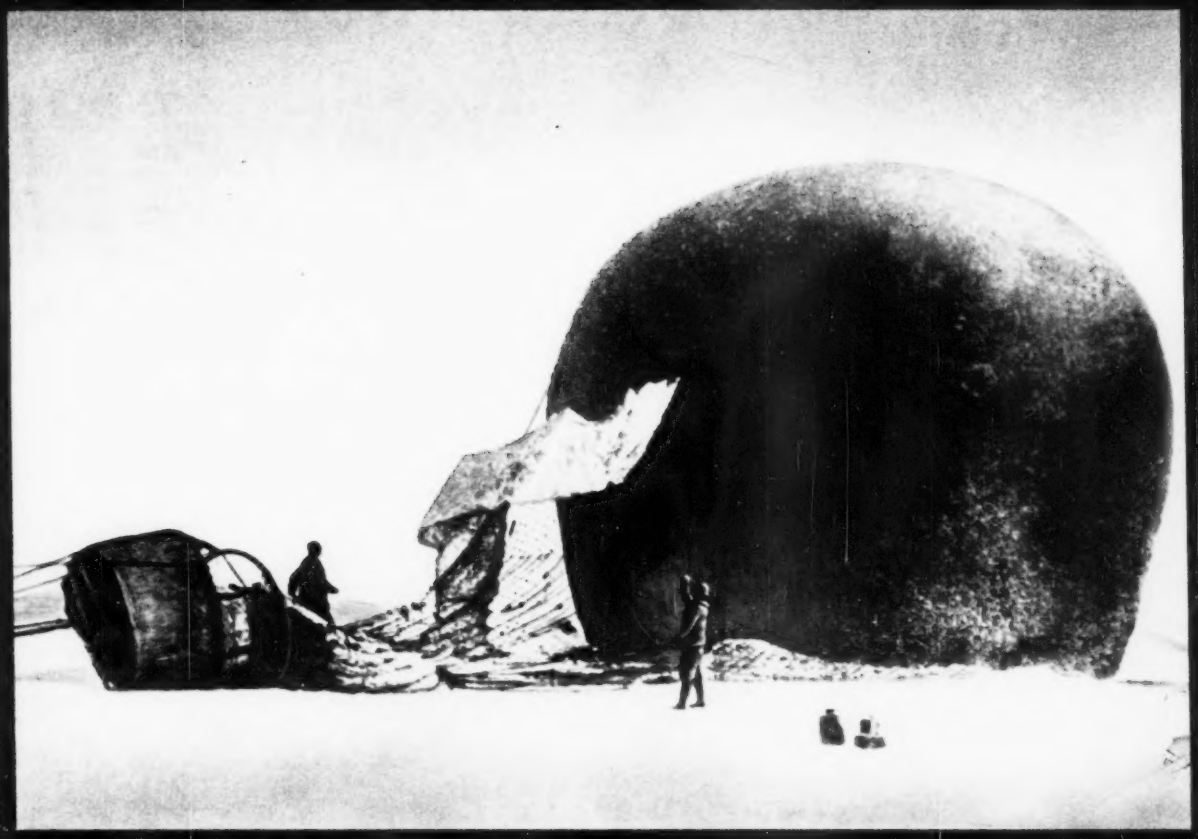
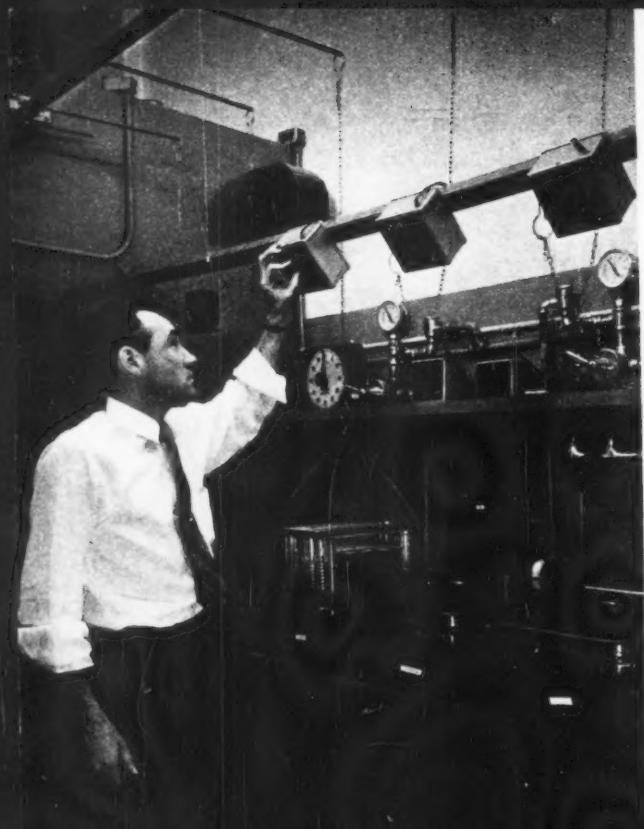


Forced down, the explorers landed gently on an ice floe and took this last picture of the Eagle as they began salvage operations. Their equipment included a tent, a stove, a canvas boat, guns, and a supply of food in addition to diaries and camera that recorded the tragedy.

Breaking camp on the ice floe, Fraenkel (left) and Andree pack the necessities selected for their hazardous journey to land. The diaries went with them, as did cameras and exposed film. Found on White Island 33 years later, these relics told their tragic story to the world.



Color laboratories use special equipment, but you can get similar results at home by handling each step with care.

Consistency tests provide a check on processing, film, and exposures. They are made regularly by Authenticolor.

IMPROVED EKTACHROME

...HOW TO USE IT!

Two experts show how to get the most out of this color film, which can be developed in the home darkroom or by independent laboratories everywhere

By ROBERT S. CRANDALL
and MICHAEL LAVELLE

Co-directors, Authenticolor, Inc.

SINCE announcement that manufacture of Kodachrome sheet film would be suspended this past June 1, there has been an ever increasing interest in Kodak's companion color film, Ektachrome. Both amateur and professional color workers have been asking how Ektachrome resembles Kodachrome, how it differs, and especially how it can be processed "at home" to produce first-rate results.

Ektachrome, like Kodachrome, is a positive color-transparency material which comes in 120 and 620 rolls (balanced for daylight only) and in various sheet film sizes from 2¼x3¼ to 11x14 (in daylight and tungsten Type B emulsions). Its daylight exposure index is 8; tungsten, 10. The present-day Ektachrome (daylight sheet film emulsions "200" series and over; tungsten "300" series and over; rollfilm "100" and over) is not to be confused with earlier emulsions. The material has had a rigorous and controversial "past."

That period is over now. Today's Ektachrome is vastly improved and thoroughly standardized, featuring an improved magenta dye, slightly higher contrast (though noticeably softer highlight gradation than Kodachrome), and a faster 50-minute

High-key color, as shown in this picture by Jules Alexander, is made possible by Ektachrome's wide exposure latitude. Highlights retain detail even when the film is overexposed ½ stop.

PAGES MISSING NOT AVAILABLE

processing method carried on at 75 F instead of 68 F. During the early Ektachrome days, Kodachrome seemed to stand out as a paragon of consistency. Kodak's rigid "factory processing" contributed substantially to the photographer's confidence in Kodachrome. Yet, present-day Ektachrome processed by the user with reasonable care or by specialized independent laboratories like ours leaves nothing to be desired in this regard. In fact, with careful pre-standardization about which more is told below, Ektachrome can be held to even closer color-balance tolerances than Kodachrome. Moreover, contrast and color balance adjustments and film speed increases without loss of quality are also possible with Ektachrome—special services that our laboratory and a number of other professional service organizations now render.

The resolving power of Ektachrome film is 45 lines per millimeter, which compares somewhat unfavorably with Kodachrome's "55 lines." The difference does not affect the relative sharpness of the resulting images to any noticeable extent. In fact, medical technicians are successfully projecting Ektachrome color slides to large screen sizes without any apparent loss of detail.

The color contrasts and over-all "feeling" of Ektachrome have not been and are not now identical to that of Kodachrome. During the ten-year period before Ektachrome's coming-of-age, photographers, studio personnel, engravers, and advertising agency people became accustomed to the pinkish whites and grays of Kodachrome and also to its "snap"— which resulted in a lack of roundness or "modeling" in the high-key areas. When Ektachrome was first put up for their inspection and comparison, the more neutral whites and grays of the new material looked cold beside the pink coloration of Kodachrome. Additionally, the lower contrasts of early Ektachrome made the subject matter seem dull: relatively dense Ektachrome whites with their greater complement of detail appeared "dirty" and veiled in comparison to the bald clean whites of Kodachrome.

As time went on and Ektachrome was steadily improved, its contrasts and color rendering were recognized as a truer representation of the original subject matter. Today, most color engravers and lithographers prefer Ektachrome to Kodachrome for high-quality reproduction on the printed page. So, too, do the vast majority of advertising agencies —a situation that has prevailed for more than a year now.

Ektachrome's flesh tones are far more satisfactory today than the "beefy" rendition produced by more contrasty transparency materials. Except for the deep blue region which is a bit too saturated and the yellow, which tends towards a chrome-yellow effect, Ektachrome color rendition throughout the entire spectral range, is more lifelike and natural than that of Kodachrome. Because of its relatively softer appearance, Ektachrome offers many advantages to the architectural photographer, enabling him to render strong sunny highlights without loss of color saturation and yet capturing all possible detail in the shadow areas. As in the case of Kodachrome, fill-in illumination is needed when you make portraits on Ektachrome or close-ups of other subjects where soft shadows

Amateur processing setup uses water-bath to maintain temperature at 75 F. After tank is loaded the operation is completed in normal light.

Instruction sheet outlines procedure for 50-minute processing at 75 F.

Put this chart on the darkroom wall for ready reference

Summary of Steps for 75°F Processing

Agitation: While it is in each of the solutions, agitate the film once every minute* by lifting it entirely out of the solution and draining it for 5 seconds from one corner. Drain the film ultracentrally from each of the bottom corners.

Solution or Procedure	Remarks	Temp in ° F	Time in Min	Total Min at End of Step
First Developer	Temperature tolerance ± ½° F	75°	10	10
Rinse	Running water. Agitate continuously for first 15 seconds	73°-77°	1	11
Hardener	Agitate continuously for first 15 sec., then once every minute as above. Room lights can be turned on after 3 min.	73°-77°	3-10	14-21
Reversal Exposure	**Warning:** Do not place films in wash water until after exposure. Expose each side for 5 seconds at 1 foot from a No. 2 flood lamp. Return films to hardener solution until all have been reexposed			Reset Timer to Zero
Wash	Running water	73°-77°	3	3
Color Developer		73°-77°	15	18
Wash	Running water	73°-77°	5	23
Clear	Clearing and Fixing Bath. Save bath for use in Step 12.	73°-77°	5	28
Rinse	Running water for not less than 30 sec or for more than 90 sec.	73°-77°	1	29
Bleach		73°-77°	8	37
Rinse	Running water	73°-77°	1	38
Fix	Clearing and Fixing Bath	73°-77°	3	41
Wash	Running water	73°-77°	8	49
Remove Water Droplets	Use Kodak Photo-Flo or wipe carefully.	73°-77°	1	50
Dry	Same method as black-and-white films (110°F temperature limit)			

*Former processing instructions for 68°F specified agitation once every 2 minutes.

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are important. However, Ektachrome opens a new field of high key color effects, especially at the beach or on the water: you can overexpose by half a lens opening and use the reflections from the sand or deck below to open up the shadows. The result is light, yet colorful and well-rounded, and can be extremely pleasing.

One of the notable advantages of Ektachrome over Kodachrome is in the use of electronic flash illumination. The catalog houses like Pagano Studios have been competing successfully against fashion pictures taken in Arizona sunlight by exposing Ektachrome with a giant speedlight unit mounted on a high boom —the Ascor "Sunlight" and the "Sun Flash" made by Edgerton, Germeshausen and Grier.

Another well known professional, Joseph Schneider, the famous child photographer, has been exploiting the action-stopping qualities of electronic flash and the color and contrast qualities of Ektachrome to produce the soft, lovely baby skin textures for which he is so well known. The number of professional headliners who have been swinging onto the Ektachrome band-wagon during the past year and a half (many on the basis of its speedlight performance alone) is impressive. A substantial proportion are among our clients.

The general approach to the exposure of Ektachrome by electronic flash involves the use of daylight type film and a color compensating filter to reduce the effective color temperature of the "too-blue" illumination that results. The bothersome factor of "reciprocity failure" also enters the picture, since speedlight is extremely intense, and *brief*. Eastman inserts a data slip into each package of Ektachrome film suggesting Kodak Color Compensating filters and exposure increase factors necessary to re-balance and fully expose Ektachrome when electronic flash is used. Reciprocity data is also packaged with Type B Ektachrome film to compensate for the change in color balance and loss of "emulsion speed" that results from making relatively long exposures. Data is given for exposures of 10 seconds and 2 minutes.

The advent of Ektachrome sheet film in the latter part of 1946 marked the first time that the Eastman Kodak Company put the control of color quality in the customer's hands. Kodak began to publish pro-

Eight Key Points for Successful Processing of Ekto

1 **First developer** is poured into daylight tank through light trap in lid. Pouring should be fast and steady. If room can be darkened it is better to fill tank and then immerse film.

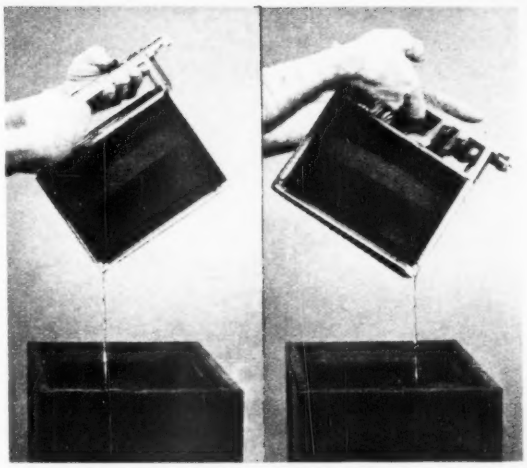
2 **Solution** is poured back into container after first development. Rinsing and hardening follow. Consistent agitation is required at regular intervals during the processing procedure.

5 **Color developer** is poured into tank and loaded reel then is immersed in it. Rubber gloves are recommended while working with this solution because it is likely to irritate the skin.

6 **Agitation** technique varies with equipment. If tank can be capped tightly it is turned over and back three times a minute. Glove is removed after color developer is returned to bottle.

cedures for the testing, standardization, and rebalancing (by means of color compensating filters) of different Ektachrome film emulsions. Hitherto, with minor exceptions, photographers had been exposing Kodachrome under normal conditions without compensating for variations from one emulsion to another. They accepted the processed result as a true representation of the original scene. Ektachrome brought with it slightly greater color tolerances than sheet Kodachrome which, in the early days especially, tended to make whites and neutral grays slightly off balance, green, yellow or magenta.

The lack of balance of a particular emulsion was diagnosed by photographing gray scales and then examining the processed result for color hues that didn't belong. This imbalance was corrected by shooting through color compensating filters complementary in color to the hue that turned up in the first test. The same type of test can be conducted by shooting a human figure in gray attire in front of a gray background. Naturally, for this procedure to be effective, processing must be rigidly standardized. Our experience at Authenticolor in (*Continued on page 90*)

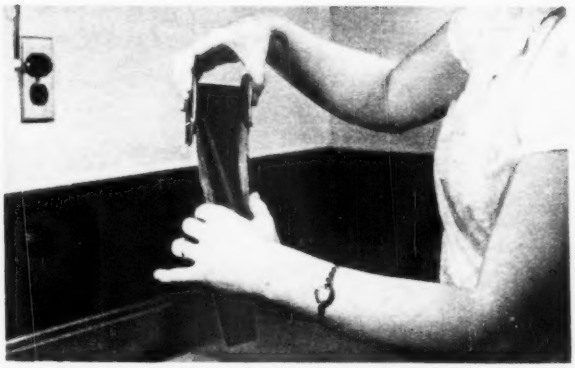


Sheet film requires special agitation technique. Hangers are lifted out of the solution once each minute, and drained from each of the lower corners, alternately, for 5 seconds.

# of Ektachrome in Your Own Home Darkroom

velop-
tion is
edure.

3 **Reversal exposure** is 5 seconds at a distance of 1 foot from a No. 2 floodlamp. Roll film is unwound from reel to assure even exposure. Never rinse off hardener before exposing film.



4 **Rewinding** film is next step, should be accomplished while handling it only by edges. Additional exposure to room light does no damage as long as temperature is not excessively high.

can be
minute.
bottle.

7 **Washing** follows fixing bath. Temperature of water must be kept between 73 and 77 F for 8 minutes. Check constantly to make certain it does not change due to variations in pressure.

8 **Wipe carefully** to remove water droplets before hanging film to dry. Sponges should be softened by wetting thoroughly and squeezing out. As an alternative you can use a wetting agent.

Taming Jungle Beasts

Filming lions and tigers at the World Jungle Compound is no job for a sissy lensman

Sheba, a black leopard, rubs brows with trainer Melvin Kuntz, above, as he maneuvers her into the right spot for her part in a movie scene. In a split second, however, the complacent action changes to one of snarling fury (right) and the photographer captures the drama because he is prepared for the unexpected.

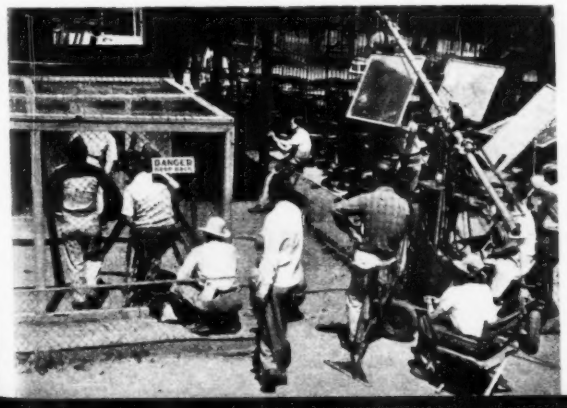
Seeing that his animal charges "follow the script" for the movie cameras is just part of Keeper Kuntz's somewhat unenviable job.

By

WILLIAM E. LUMMUS

Photographs by the Author

A camera crew prepares to shoot a scene featuring one of the lions at World Jungle Compound—thrilling, but dangerous, too.



THE trainer said, "Don't run or make any quick movements, and she won't hurt you." But for a guy whose experience with animals has been almost entirely limited to those of the domestic class, being suddenly brought face to face with a huge, sleek mountain lioness that has just been turned loose is a disconcerting experience. There I was, with shaking knees and quaking heart—and my only "protection" a Speed Graphic.

I'll have to admit that at that instant when the creature came charging past me, I didn't even make a picture—I just closed my eyes and crossed my fingers—and she ran right on—apparently didn't even notice me! I'll also have to admit that the actually short period of time during which I stood rooted to the spot waiting until she was past me seemed so long that it could hardly be measured in terms of shutter speeds.

After having ignored me, the lioness ran up a low slanting tree and out onto one of the overhanging limbs. Feeling a little braver now than I had at first, I slowly maneuvered around until I was directly beneath the limb where she was perched about five feet over my head. She was looking directly at me and when I slowly raised the camera to shoot her picture, she became some-

Princess, a sleek, lithe mountain lion—and one of Kuntz's favorites—is taken for her daily stroll, left, during which she indulges in affectionately playful and unintentionally rough antics, right, which provide opportunities for unexpected action shots by an alert photographer.

Inquisitive nature of ostriches was helpful in maneuvering this shot—but don't get careless; they have unpredictable tempers.

what annoyed, laid back her ears, and made a loud hissing sound. I thought, "I'm done for now for sure," but I clicked the shutter anyway and hoped that she wouldn't do any more than just hiss—and sure enough, she turned around on the limb and leaped off in the other direction.

I was on assignment at the time for a client who needed stills of any and all kinds of animals, and the place where I was shooting was the World Jungle Compound, a most unusual place located only a few minutes out of Hollywood, toward Santa Barbara, California, in a little town called Thousand Oaks. The World Jungle Compound is the place where most of the animals that have appeared in the movies for a great many years are trained and quartered. It is operated by Billy Richards and the famed Trader Horn (two of the world's foremost authorities on animals). Their chief trainer is Melvin Kuntz, a remarkable man who handles lions and other large animals as if they were baby kittens and without whose help I certainly could not have been able to carry out my assignment.

Melvin is indispensable when it comes to shooting scenes involving the animals since he knows

In making this appealing shot of jungle parent and offspring, Lummus placed his camera against the cage and focused between the wires—to keep the mesh pattern from appearing in the print.

them as no one else does, and even seems to be able to anticipate the actions of the big cats. He's the fellow who doubles for the hero and who has the far from dull, but unenviable job of tussling and fighting with the lion when the script calls for the hero to rescue the fair maiden from the jaws of Leo. He makes the big cats do everything from driving a jalopy for a comedy scene, to taking more serious roles such as that of a stalking killer in another scene. Melvin's colleague in handling the big cats is the famous tiger-trainer, Mable Stark, who makes her permanent headquarters here and has exclusive command in handling and training the tigers.

The World Jungle Compound's location is convenient to all of the movie studios, and its grounds so spacious and naturally jungle-like that studios frequently send shooting crews to the Compound to film scenes which feature the animals, in preference to having the shooting done on completely man-made sets at the studios, which would require transporting the animals there. In one corner of the lot one may see a mock African village that has been rearranged and used in "Tarzan" pictures; another section may contain huge shooting stages equipped with circus rings, to be used in filming "circus" scenes. All in all, it's a wonderful showplace, and it's open (*Continued on page* 94)

Conveniently located at Thousand Oaks, spacious grounds of this establishment are available to Hollywood studios by the day.

Portrait, below, is converted into an unusual and decorative picture, left, by photogram technique illustrated at bottom of page. Note how resemblance is retained in simplified poster version.

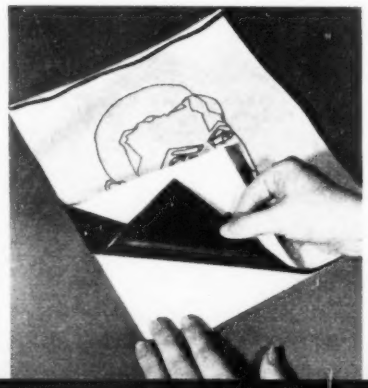
R. F. Donavan reveals his unique method of creating a different type of picture with easily-made cut-outs

Something New in PHOTOGRAMS

Select subject. Choose a high-contrast print with large areas of light and dark.

Outline broad tone areas on the print. Make a tracing to act as cutting guide.

Fasten together guide, one black sheet of paper, and one or more white sheets.



YOU can make pictures that look like hand-drawn posters in black, white, and gray. Printing from many-layered paper stencils offers a refreshingly different way to reproduce portraits, landscapes, architectural shots, or figure studies. These photograms are as striking as they are unusual. Not only are they fun to make, but they can be put to a variety of uses—as attractive decorations or as personalized designs for matchbook covers, bookplates, and letterheads.

You may have tried making a simple kind of photogram by placing a fork or a bit of lace on a piece of printing paper, exposing to light, then developing in the usual manner. I followed this basic pattern when making the photograms shown here, but added an extra step—cut-out paper stencils, or "negatives," to allow copying from photographs.

Although some skill with paper and pencil is helpful you don't need to be a Rembrandt to turn out good photograms. A little practice is all that's necessary. Briefly, the method is this: trace from a photograph onto a "sandwich" made by stapling together several sheets of paper; cut through all the sheets in some areas, only a few sheets in other spots; place the resulting stencil against the emulsion side of contact printing paper; and expose to light.

Fully-exposed areas come up black; those protected by a thick layer of black paper stay white. Gray tones are produced where some light strikes through a thin layer of paper. You can control the shade of these gray areas by varying the thickness and number of sheets used in the stencil. A little experimenting will tell you what results different numbers of sheets will give for any particular exposure time.

You'll need only a few simple tools and materials: a razor blade or sharp knife, a soft pencil, opaque black paper (discarded photo paper envelopes are a good source), several sheets of letter paper or tracing paper, rubber cement, staples, and carbon tissues. A sheet of glass and ordinary contact printing paper will be used to make the final print.

A photograph of almost any kind of subject can be converted into a photogram. However, you'll be better off to choose high-contrast prints with simple masses of light and shadow. Portraits make particularly good subjects to copy because the faces reproduce as a few broad planes. But be sure to experiment with other subject matter, also.

Personalized matchbook covers are only one of many possible uses offered by reduced copies of your completed photogram.

Take a soft pencil and outline the tone areas of your picture. Don't attempt too much detail, but sketch in the broad masses that give characteristic shape. Then trace the layout onto a sheet of plain white paper which will be your cutting guide. You could use the original photo as a guide, but a tracing is easier to handle and gives you a clearer idea of what the final print will look like after it has been completed.

Fasten together the guide, a sheet of black paper, and one or more layers of letter or tracing paper, depending on how many shades of gray you want. Paste or staple the sheets securely at the top. Make sure that the black sheet is directly under the cut-

Remove areas that are to appear black. Cut through all layers with sharp blade.

Fold back bottom sheets and cut through guide and black paper only for gray tone.

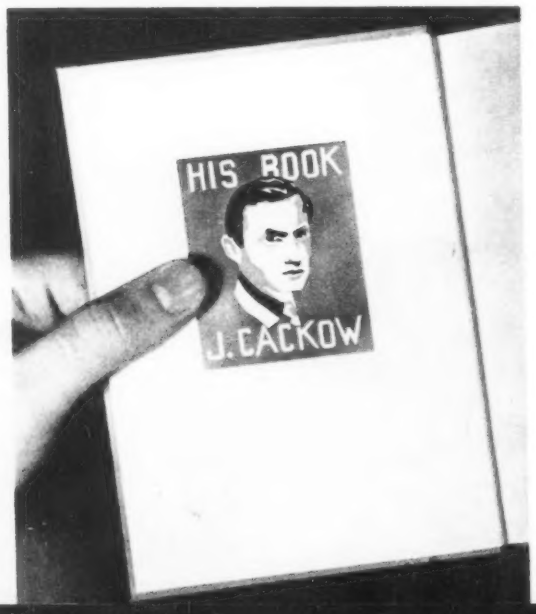
Replace all sheets except bottom one. Then cut away unwanted background area.

Cement together loose pieces of paper to form many-layered stencil "negative."

Place the stencil on printing paper in darkroom, cover with glass, and expose.

Finished photogram, shown above, is as striking as it is different. Grain of letter paper used in stencil produced a textured background.

Bookplates can be printed from reduced copy of portrait. Cut paper letters and paste on photogram before copying.



ting guide. The texture of the sheets is important because it will show up in your final print. Letter paper usually gives a mottled pattern well-suited for masculine portraits. For some subjects you may prefer fine tracing paper that gives no pattern at all. And a word of caution—if you use letter paper make sure it isn't watermarked, or a portrait might come through with "Fine Bond" lettered across the forehead.

Place the sandwich on a pad of newspapers and remove the areas you want to appear as black in the final print. Cut through all layers of paper and lift out the waste bits as you go along, using a sharp, single-edged razor or one of the knife-plus-holder combinations sold at hobby shops and model supply stores.

Next, fold back the bottom sheet or sheets and cut away the middle tone areas from cutting guide and black paper only. Try not to leave "islands" of paper unconnected to the rest of the sheet, because these will have to be saved and glued into position later on. In cutting, you'll usually find it's easier to start with the small areas and finish with the large.

For a gray background (in a photogram with two or more gray tones) fold one sheet of paper back into the sandwich and leave one sheet lying outside. Now

cut through the tracing, the black paper, and this one layer of tissue or letter paper to remove unwanted background. Then connect loose pieces to each other and to the remaining sheet with rubber cement placed under the black paper where it won't show through. Don't worry if you find yourself with left-over pieces—they can be placed in position later.

After making sure that as many units as possible are cemented into position, cut free the completed paste-up. The result is a multiple-layer stencil that can be held up to the light for examination just as if it were a photographic negative.

The next step is the actual printing. Take your stencil to the darkroom and place it on the emulsion side of a piece of unexposed contact printing paper. At this stage you can add extra details, like highlights for the eyes and hair of a portrait, by placing bits of black paper into position or drawing the details with ink on clear cellophane. Also position any paper "islands" which couldn't be cemented without the joint showing. Gently lower a sheet of glass over the completed layout, then expose and develop just as if you were making an ordinary contact print.

The resulting poster-like print makes an attractive decoration to hang on your wall or place in a desk frame. But it can be used for many other purposes, too. Copied and reduced, the photogram portrait becomes a master negative from which to print personalized matchbook covers, bookplates, and letterheads. Add appropriate lettering (traced, free-hand, or clipped from magazines) before copying.

It's easy to create personalized matchbook covers by printing one-inch photograms on double-weight stock cut to size. Take apart a regular book of matches, save the strip of abrasive material, and make a new book by stapling the original matches to the photogram cover. Then glue the abrasive strip to the new book.

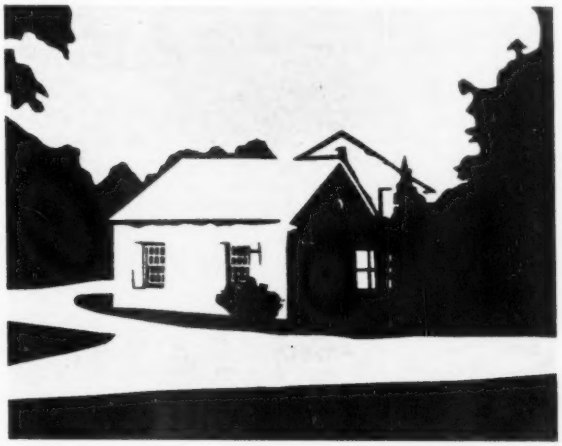
Photograms can be used to create unusual Christmas cards, too. Your own home, treated in simple black-and-white, makes an excellent subject for this purpose. For a touch of realistic detail add window sashes drawn with black ink on cellophane, then placed over openings cut in the black paper stencil.

You'll have fun making these unique pictures for yourself, your friends, and your family. Photograms, and the variety of items that can be decorated with them, make ideal gifts as unusual as they are useful. So thumb through your favorite prints, pick out some appropriate subjects, and experiment with this fascinating technique yourself.—

Glamour portrait is printed in black, white, and middle tone. Photograms like this make attractive and personalized gifts.

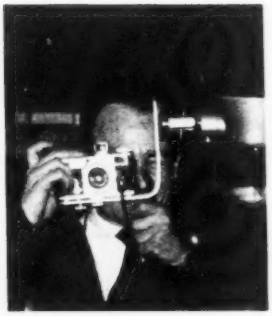
Ivy-covered house with simple lines made a good subject for a Christmas card. Try converting pictures of your own home.

Black-and-white version reduces scene to bare essentials. The window sashes were drawn in with ink on clear cellophane.



Three Men Cover

Ed Feingersh relied on wide aperture and normal room light.



Herb Kratovil used "bounce flash" with a speedlight unit.

Al Puhn made pictures with an amateur rollfilm flash-camera.

Imogene Coca's inspired mugging provided Feingersh with a series of excellent candid shots despite room lighting better suited for romance than photography.

Electronic flash, expertly bounced off the ceiling, gave a soft, even illumination to Kratovil's pictures. Here's opera star Lauritz Melchior with Coca at mike.

A Party

To help settle an argument about picture taking methods, we asked three pro's to cover the big annual ASMP shindig with speedlight, flash, and existing light. Here is the result of their unusual experiment

CAN YOU imagine three top-notch professionals each using a different lighting technique to record the same party? That's exactly what did happen in New York recently at an affair of the American Society of Magazine Photographers. Here are the results, exclusive in POPULAR PHOTOGRAPHY: three series of pictures that give a valuable lesson on lighting—and settle an editorial argument.

It all began at one of those bull sessions when the editors, dawdling over second cups of coffee and after-lunch cigarettes, got to speculating on the dearth of party pictures from contributors.

"Maybe most amateurs don't know how to shoot pictures of large indoor gatherings," suggested one of the boys. "For a really big affair you'd need speedlight to get good results."

"I'll bet you could do it with a simple flash outfit," put in someone else. A third member of the group insisted that shooting by existing illumination would be the best bet. The discussion was carried back to the office, but nobody felt quite sure what he would recommend if asked to give a final opinion.

A couple of days later word was received that ASMP was holding an "open" installation of officers for 1951 in the Della Robbia room of New York's Hotel Vanderbilt. ASMP parties always are interesting, colorful, and entertaining and this one was to follow tradition. The panel of speakers and entertainers sparkled with such names as Captain Edward Steichen, Roger Butterfield, Lauritz Melchior, and Imogene Coca; among the audience there would be editors, agency people, and other friends of the ASMP. With the party picture controversy still unsettled, this forthcoming event offered a chance to run an experiment on comparative lighting techniques.

Accordingly, a request was made to have three ASMP member photographers cover the installa-

Melchior was caught between songs by Al Puhn and his camera-plus-flash; notice high print quality and sharp image obtained with this simple outfit.

Over-all shot showing Edward Steichen addressing the members called for plenty of light, but Kratovil easily solved this problem as explained in text.

Straight flash shot by Puhn records Captain Steichen in a moment of concentration.

tion party, each using a different lighting technique, and the Society graciously arranged for this unusual coverage. Thus on the evening of the big affair at the Vanderbilt, electronic flash (indirect bounce-flash method) was employed by Herb Kratovil, while Al Puhn undertook the assignment with an amateur flash-camera (using an Argus "40" rollfilm camera—$39.95 list). The third man on the team, Ed Feingersh of Pix, did his photo reportage by "available light." On these pages you will find the official ASMP pictures by the three photographers, highlighting the installation meeting—the acceptance speech of incoming president Jerry Cooke, retiring president Herbert Giles' valedictory, Captain Steichen, the entertainers in action, the distinguished audience, and the party setting.

Not only are the pictures top-flight reportage, but they ended the argument about lighting for big parties of this kind and proved it can be done by speedlight, *also* by available light, *also* with an inexpensive flash outfit. The capable amateur need not pass up the chance to take pictures at large school and church affairs, reunions, and other functions where many friends and relatives may gather. He can use any one of these methods with reasonable assurance. Now let's see how each of the three pro's approached his particular problem in photographing the ASMP event.

Kratovil's speedlight coverage was achieved with a Contax II equipped with 35-mm (wide-angle) $f/2.8$ Biogon lens—with an internal 1/25-second synch switch. His electronic flash outfit was an Ascor Midget Speedlight—an 80 watt-second unit with a 6¾-pound power supply built around a nickel-cadmium (wet) storage battery. The tan and green-tiled ceiling toward which his light was directed made it difficult for Kratovil to estimate the required bounce-flash exposure. After running a preliminary standardization test, he settled on a lens opening of $f/4$. His film was Kodak Super-XX developed for 15 minutes in fresh D-76, which he throws away after a single immersion. One advantage of electronic flash for an affair of this kind is its ability to illuminate a large area. When Kratovil wanted to make an over-all shot of the members he simply tilted his speedlight slightly forward from the

High angle was chosen by Puhn to show retiring ASMP president Herb Giles at installation ceremony, left. Feingersh went in close for a shot of Jerry Cooke taking office as new president, center. Kratovil moved farther back to photograph Cooke giving acceptance speech, right.

Naturalness of reflected light from electronic flash is demonstrated again in Kratovil's informal group picture of the entertainers' table.

vertical. The light struck the ceiling at a flatter angle and bounced off to cover most of the room.

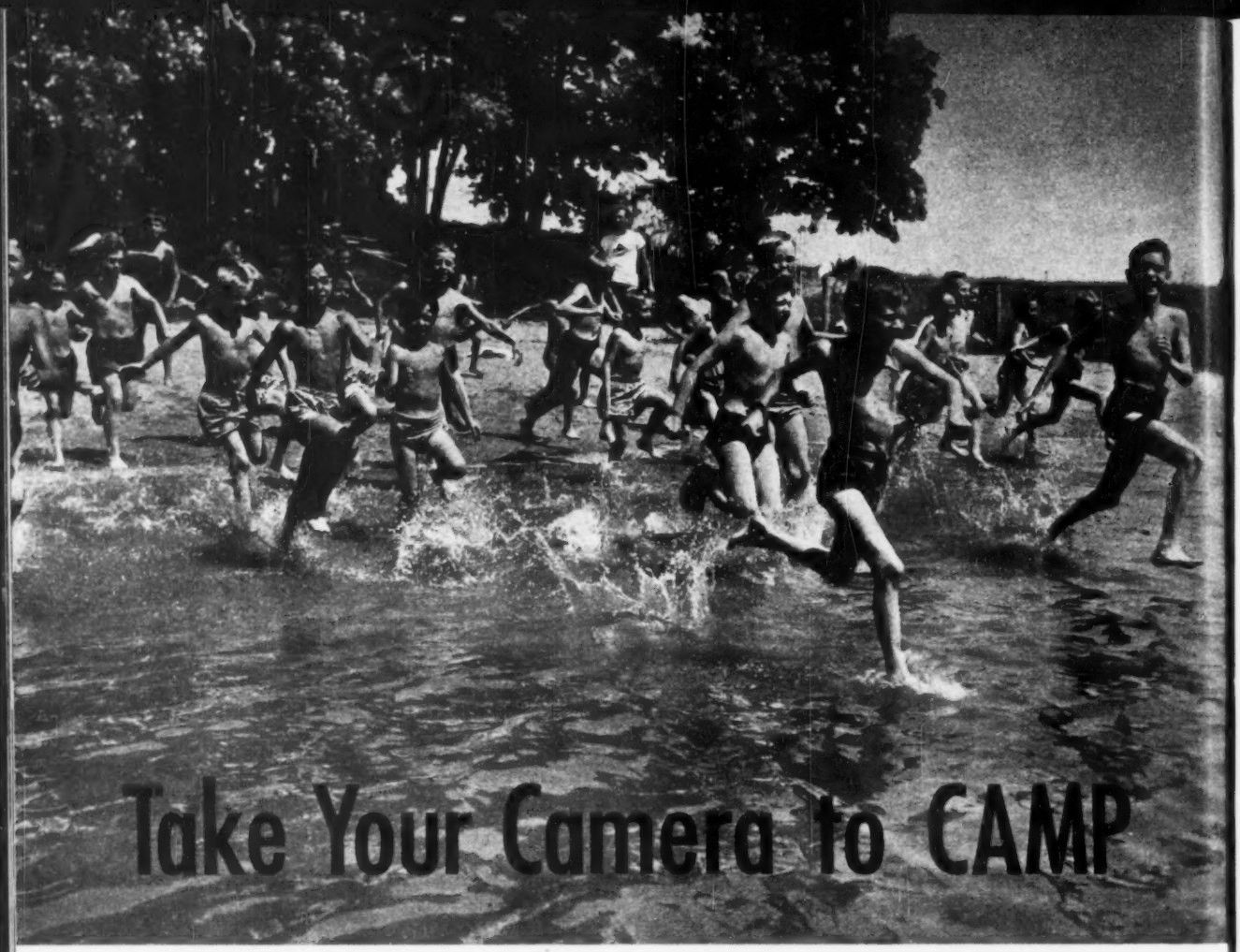
Kratovil's job was done deftly and with complete self-effacement. The reflected speedlight illumination is so soft and fleeting that it was hard to believe that the film was being exposed. Not a single shot was missed—testimony of an ideal tool in the hands of a skilled professional.

At first it seemed that Puhn's assignment with the simple Argus camera was the softest touch of all. All he had to do was apply his practiced eye for composition and professional point of view to the events taking place before him. After all, this sort of thing has been done many times before with the lowly box camera. It wasn't that easy. True enough, the lens of the Argus "40" proved to be sharp when focused properly. But the internal synchronization was geared for low-output Type F (SM and SF) flash lamps, and the flashgun could not be detached from the camera for bounce-flash or off-the-camera flash exposures, which differentiate imaginative feature photography from spot-news and identification pictures. Thus his approach was limited.

Puhn worked carefully. He tried straight flat flash. Then he balanced his on-the-camera flash against subjects lighted by the glaring wall-lamp fixtures placed around the hall. His film was Kodak Super-XX developed in D-23 for 10½ minutes at 68 F. Most of his results met the highest standards of candid reportage. Coupled with the relatively large 2¼-inch square format, the resulting print quality was of the highest order.

Despite Puhn's extra chores of focusing by scale for each shot, winding the film by number, and attempting to cover the subject matter with "low-calibre" SM flash lamps, his pictures proved the point that less than $40 worth of (*Continued on page* 102)

Existing light was tried by Puhn for this one candid view of intent audience, above. He used his built-in flash to capture the familiar and amusing sight of a standee's tired feet, below.



Take Your Camera to CAMP

Happy youngsters at swim time make an action-packed picture you won't want to miss. Scene above is from a YMCA camp.

By CHARLES DuBOIS HODGES

Here you'll discover appealing pictures galore—action shots, human interest, and scenics. Don't miss this chance to record pleasant summer memories on film

SUMMER TIME is camp time for thousands of American boys and girls. From Maine to California they take to the woods for a fun-filled outdoor vacation. Those youngsters who like photography will find that going to camp can be doubly rewarding. Besides enjoying camp life for its own sake they'll discover wonderful chances to use a camera. New friends, new scenes, exciting action set against a backdrop of trees, water and sky offer unlimited picture material, as the accompanying illustrations show.

If you're going to be a camper or a counsellor this summer of course you'll want to record your memories in lasting form either with stills or movies. The pictures you take will be treasured reminders in the years to come. But even if you're just a parent visiting your boy or girl on a week end, you'll still have plenty of chance to photograph camp life. Decide now you'll make the most of this opportunity and add some top-notch scenics, action shots, portraits, and human-interest pictures to your album.

Even if it's not too well organized, your collection of camp pictures will give some satisfaction. But with a little thought and care, it can become a source of pride and a real credit to your ability with a camera. Because of the abundance and variety of pictorial material at most camps, you'll find it both easy and pleasant to gather a complete assortment of shots in color and black-and-white. Here are a few hints that may help you.

No special equipment is needed to obtain good results, thanks to the fact that most camp pictures are taken outdoors on clear days. A small, easily-handled

Low angle is effective for close-ups like the author's shot of a bugler, above. Medium-yellow filter helped bring out clouds.

Campers on an overnight hike, above, try their hand at outdoor cooking and provide Hodges with this interesting picture record.

Golf, archery, and other sports offer many chances for action photos. Here again the author used open sky for a background.

camera with a maximum shutter speed of about 1/100 second will serve very well. The addition of built-in flash or a flash synchronizer makes it easy to take indoor and night shots, but many such pictures can be obtained with natural light if your lens is rated at f/4.5 or faster and you use fast panchromatic film.

Two helpful accessories are a light or medium-yellow filter and a lens shade. You'll want the filter to help you get pleasing cloud effects; you'll need a

Flag-raising ceremony at a YMCA camp in Michigan is typical of colorful scenes awaiting your camera this summer.

Human interest is combined with scenic beauty in H. Armstrong Roberts' fine shot, above, of campers loading up for a long canoe trip.

shade to protect your lens from stray light and when you shoot towards the sun. An exposure meter will prove useful on many occasions, too—but be sure to care for it properly under rugged outdoor conditions.

A sturdy carrying case (gadget bag) with shoulder strap will protect your camera and accessories from damage and make them easier to carry. On hikes and in damp or rainy weather it's wise to wrap photo equipment in a large piece of oiled silk or rubberized cotton for added protection. When taking pictures in the rain keep the camera dry by standing under trees or in a doorway if such shelter is handy. If your camera ever does get splashed by rain or spray you should wipe it dry immediately with a soft, clean handkerchief. But be especially careful when you dry the lens, so as not to scratch it.

After this quick look at choice and care of equipment, let's turn to the question of what kind of pictures you're going to take. Of course you can shoot without plan or purpose, but for best results you'll find it helpful to follow a simple outline. A few of your pictures should show the general setting—with plenty of human interest included as an added attraction. Then you'll want to record group activities including daily camp routine, sports, craft work, and special projects. Portraits and individual activities

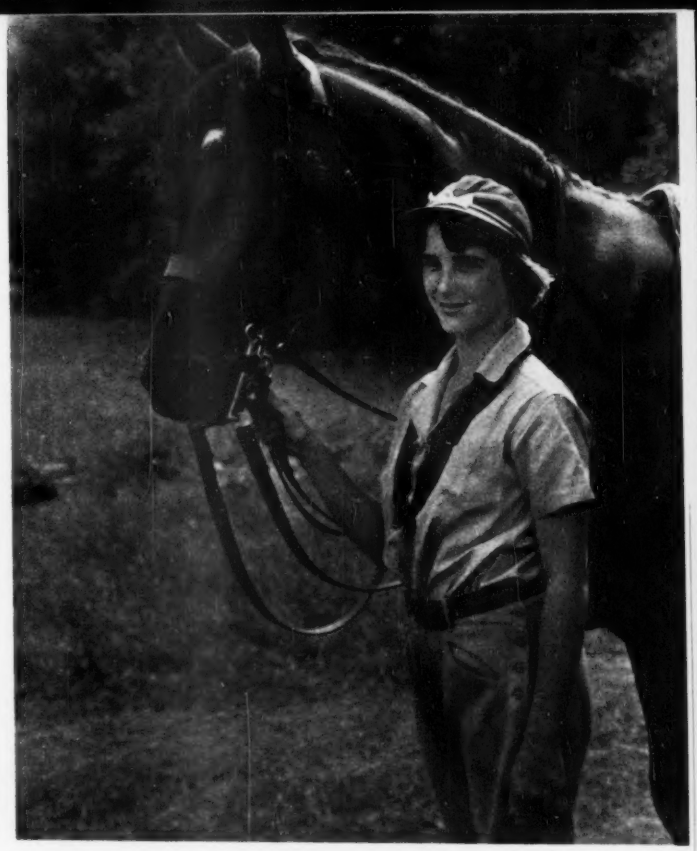
Story-telling detail adds interest to Roberts' picture of a nature study class, below. When shooting groups like this try for an unposed, candid look.

Rest hour scene, recorded by Hodges, shows the kind of indoor shots you can get with a simple flash outfit.

are other important picture types. You also may want to include candid and indoor shots, and trick effects such as campfire scenes at dusk. For a closing shot, try for a sunset in gorgeous color. Include a sprinkling of all these types and you'll have a well-rounded and eye-catching picture story of camp life.

Shoot in color as well as black-and-white for a few "smash" pictures of the surrounding lakes, forests, and hills. You'll have plenty of chance to combine human interest with scenic beauty in your camp photography. Almost any picture can be improved by the addition of one or more figures, but the models should be dressed and equipped appropriately and appear as a natural part of the scene. For example, a sunset over a lake might be enhanced by adding a canoe and paddler to the middle distance; a mountain will take on stature if a group of hikers is included in the foreground. If you think out in advance how you wish to arrange them, even campers or counsellors you don't know usually will pose for you gladly. Just convince them you know exactly what you want and won't keep them long—the rest is easy. Most people will enjoy "helping" you make your photographs and feel flattered that you asked them.

Scenery-plus-human-interest pictures will capture the setting and outdoor atmosphere of camp. But in addition you'll want story-telling shots that show typical camp activities such as flag-raising ceremonies, group swimming, canoeing, and hiking. You'll have to shoot these action-packed pictures on the run, so be prepared for a few misses. However, you'll be rewarded by the freshness (*Continued on page* 100)



Close-ups like this portrait by the author add vivid detail to your record of camp life. Be sure to include plenty of them.

Day's ending brings all campers together around a council fire. Hodges used time exposure to capture this nostalgic scene.

High-voltage sparks leap from the fingers of a human dynamo, above, in a dramatic demonstration for a Moody Institute of Science film.

MOVIES SELL RELIGION

The Moody Institute creates ingenious films of Nature's wonders to prove the power of God

By TAMARA ANDREEVA

Pictures from the Moody Institute of Science

DR. IRWIN A. MOON, director of the Moody Institute of Science, is as much at home behind a movie camera as in a pulpit. He has filmed life at twenty fathoms under the sea, photographed stars a million light years away, recorded the 10,000-mile migration flight of plovers, and explored the inside of a living leaf. The results are "Sermons from Science," 16-mm sound films dramatizing the wonders of nature. These "sermons" are good photography; they also are good missionary work, Dr. Moon believes, because they show the plan, law, and order existing in our marvelous universe.

He first demonstrated this exciting approach to religion twelve years ago when he startled his con-

Time-lapse photography compresses months into seconds by using spaced single-frame shots. Dr. Moon, Institute director, is shown (left) arranging 16-mm movie camera in setup for studying plant growth.

gregation by giving a streamlined lecture on science instead of his usual sermon. The experiment created so much interest that he was encouraged to go further. With the aid of a movie camera he began adding visual impact to his lectures. During his association with the Moody Institute of Science (a Los Angeles offspring of Chicago's famed Moody Bible Institute), he has developed special photographic techniques and directed spectacular documentaries that emphasize religion through science.

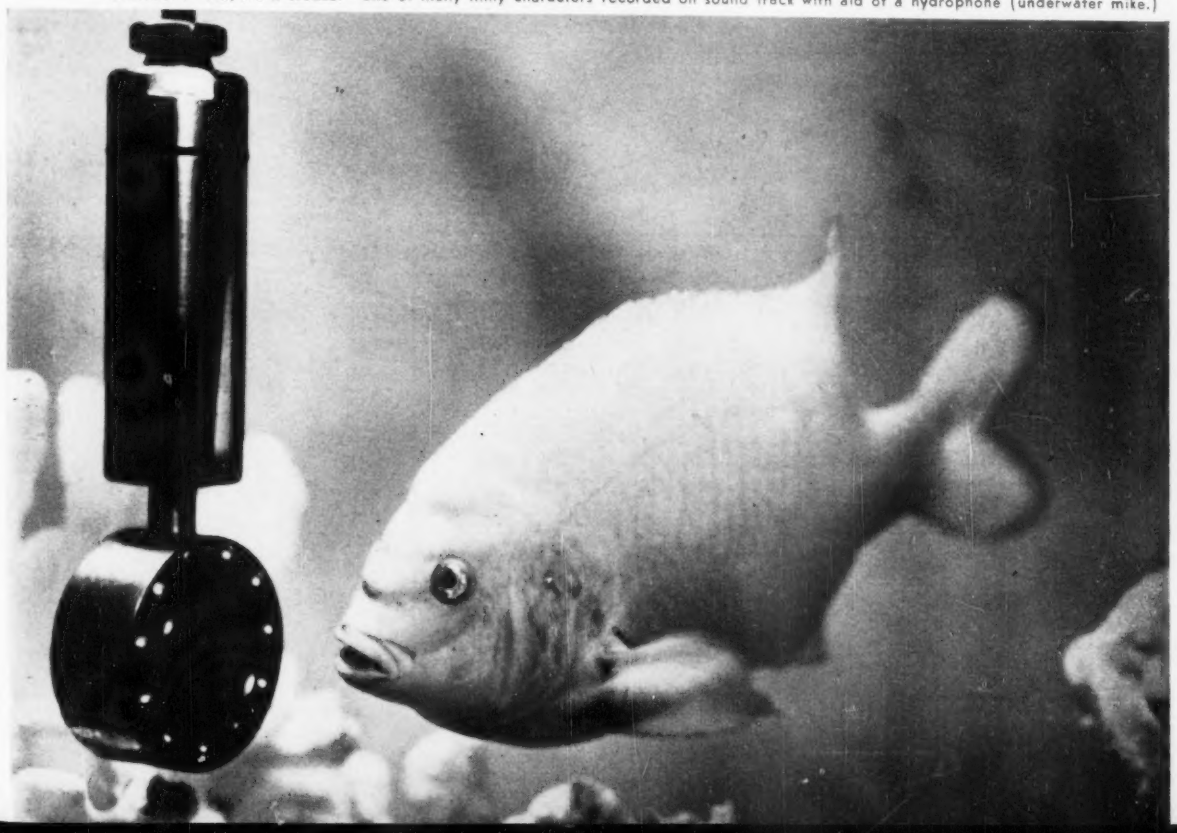
Today these celluloid sermons receive world-wide distribution and enjoy great popularity. The Moody Institute of Science already has completed four movies on such topics as atomic energy, astronomy, and biology. In preparation is a fifth, "Hidden Treasures," which explores the world of the microscope. But this is only the beginning; many more films are planned and sound tracks eventually will be available in 157 languages.

Much of the work for these movies is carried on in the three-story brick building housing the Moody Institute of Science. Here are complete facilities for making science films: an up-to-date editing department, a machine shop, sound stages, a print shop, an animation department, and photomicrography equipment. Distribution is handled through the Institute's "reel missionary program" which sends movies to churches, schools, business clubs, civic groups, and other interested organizations. Operators and projection equipment also are available.

A versatile and imaginative cameraman, Dr. Moon has won some outstanding scoops in the field of science photography. For (*Continued on page* 110)

Dr. Moon put on a diving suit and dropped to ocean floor for "Voice of the Deep" film starring undersea creatures.

Crooner? No, it's a croaker—one of many finny characters recorded on sound track with aid of a hydrophone (underwater mike.)



At the left is shown the completed remote-control unit, placed alongside a No. 3 flashbulb to indicate size.

WIRELESS *Flash*

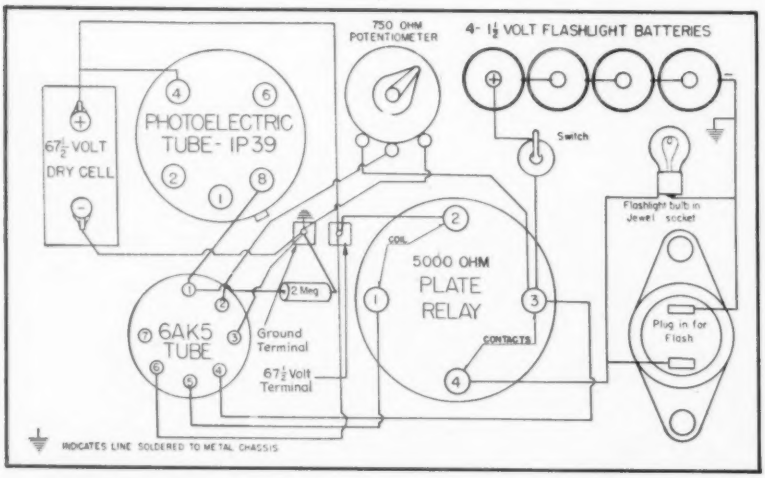
BY J. C. WADE AND W. B. FOOTE

Now you can handle auxiliary flash lighting by remote control. Build this low-cost unit that fires lamps "in sync" with the one at the camera

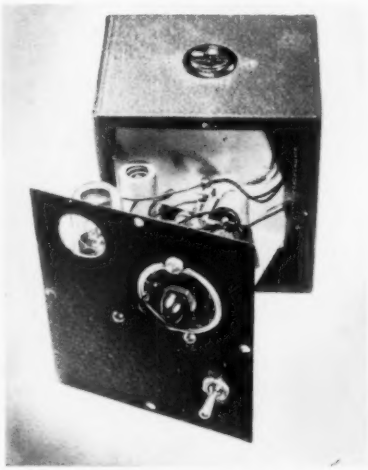
FOR THE AMATEUR or professional photographer who specializes in multi-flash pictures, especially pictures of large groups or areas, the remote-control unit is an indispensable boon. Besides minimizing the drain on flashgun batteries, it does away with the necessity of laying long lengths of extension cord from camera to additional reflectors, and the hazards involved when these cords cross the path of milling crowds.

The home-built remote-control flash unit illustrated is completely self-contained. It sets off sidelighting flashbulbs in synchronization with the master flash on the camera. The circuit, while appearing complicated, is quite simple, and only a meager knowledge of electricity is needed for its construction. The cost of all materials required is less than $15. The finished job is an amazingly compact box measuring 4x5x6 inches, which will pick up reflected or direct light from the flash on the camera. It will then convert this light into enough energy to flash one or more of the largest flashbulbs, in synchronization with the camera shutter. Tests of the first unit built to the specifications listed here show that the apparatus can be used effectively at shutter speeds exceeding 1/200 second.

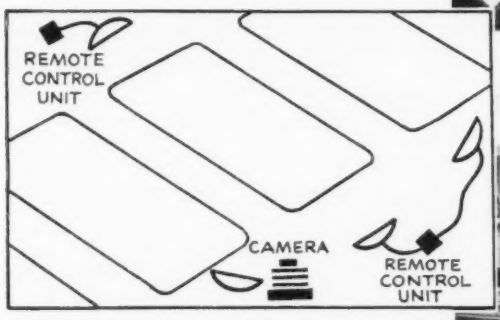
Among the illustrations for this article are two showing what can be

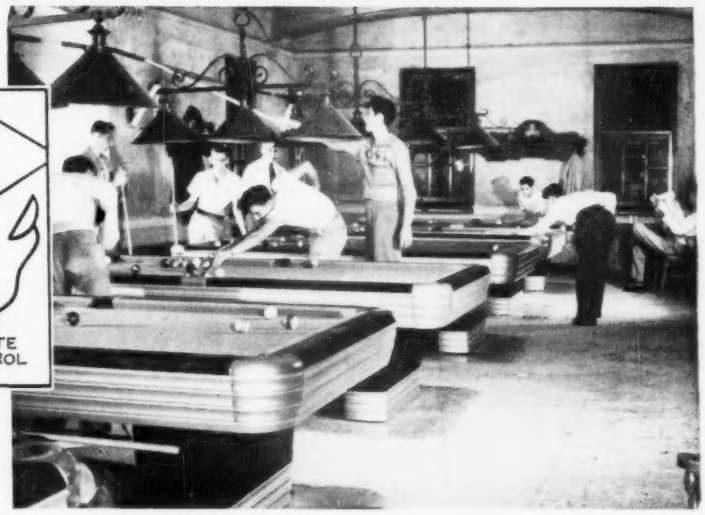


The pictorial diagram above shows the component parts and wiring for the unit. (A schematic electronic version of this layout is illustrated later in the article.)

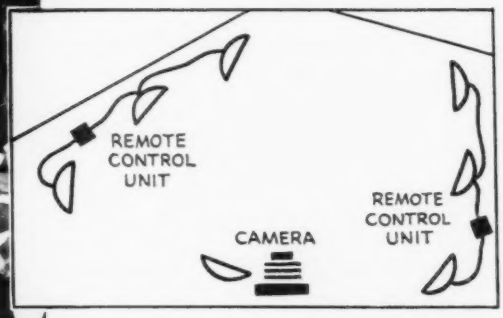


Unit with front panel removed. Notice controls, also hole in front of phototube.

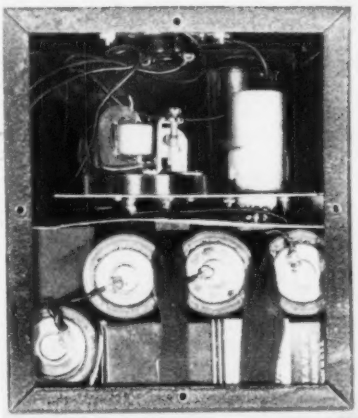




A total of four No. 22 flashbulbs was used in shooting the pool-room setup. Diagram shows how two units were placed, one with extension.



In lighting the room full of people, left, six auxiliary bulbs were fired by the flash at the camera. Shutter was synchronized at 1/100 sec.



Inside view of remote-control unit with back removed shows battery arrangement.

accomplished with the aid of the unit under discussion. Two remote-control units were employed in taking each picture, and the accompanying lighting diagrams show the approximate relative placement of camera and lights in each case. Note that in the shot of a large room full of students, each of the remote-control units fired three lamps without difficulty.

It is obvious that in both cases illustrated the units gave the photographer an advantage in not having to extend line cords from the camera. True, cords were taken from the remote-control units to the lamps beyond them; but no inconvenience was experienced on that account, since the cords were kept out at the sides of the setup being photographed. And it can be seen readily enough that where there is real danger of people getting tangled in cords, additional units can be employed to do away with all cords.

Some readers may wonder how units on opposite sides of a room can be actuated by the flash from camera position when the reflector at the camera is aimed considerably more toward one side than toward the other. The answer is that *reflected* light from the flash will trigger the remote-control unit (as will be explained more fully later). And, of course, one remote flash can operate another across from it in a small fraction of a second.

An examination of the circuit will make it clear why this unit can and does synchronize with the camera, though there is no connection of any sort between the two.

Our ultimate object is to make enough current flow through the

(*Continued on page* 120)

PICTURES FROM READERS

All photographs submitted for this department should be accompanied by technical data. The sender's name and address must appear on the back of each print. We will return them if sufficient postage is enclosed.

Watermelons For Sale, by E. D. DePew of Brevard, N. C., was taken with a 2¼ x 2¼ Automatic Rolleiflex camera and a 75-mm Schneider Xenar f/3.5 lens. Exposure was 1/100 second at f/11.

2nd Star award this month was produced by Jerry Vidibor, Brooklyn. His reticulated photograph of Manhattan Bridge was made with a 35-mm Kodak Rangefinder camera and a 50-mm Kodak Special f/3.5 lens. Exposure was 1/100 second at f/8.

Waiting, awarded 1st Star this month, was taken by Abbott Sydney, Shreveport, La. He used a 4x5 Speed Graphic and a 5¼-in. Optar f/4.7 lens. Exposure was 1/25 sec at f/11 on Kodak Super-XX film.

Power In The Sun is the work of Jim Bell of Boise, Idaho. The camera used was 2¼ x 2¼ Rolleicord. Exposure, through a deep-yellow filter, was 1/500 second at f/8 on Kodak Plus-X film.

The Kodak BULLETIN

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Be ready for it always with a Kodak Pony Camera

Whether you want a "second" camera that is always loaded . . . always ready . . . for color . . . or a modestly priced camera that can do just about everything you want it to do, in color or black-and-white . . . you're prepared for real photographic pleasure with a Kodak Pony 828 or 135 Camera.

It's easy to be enthusiastic about both the Kodak "Ponies." Each is a compact miniature . . . with advanced design and features . . . each with a superb Lumenized Kodak Anaston *f*/4.5 Lens corrected for color and definition, focusing to 2½ feet. The Kodak Flash 200 Shutter gives you all the speed you need for normal picture taking . . . together with built-in flash synchronization. The telescoping lens barrel has average settings for Kodachrome Film marked in red to make picture taking simple and sure. The shutter cannot be tripped with the body shutter release until the lens is fully extended. Easy to load and ruggedly built, the "Ponies" are unusually fine cameras for such modest prices. The "Pony 135" takes 20- and 36-exposure rolls (monochrome and Kodachrome) and is priced at $34.75; the "Pony 828" takes 8-exposure rolls (monochrome, Kodachrome, and Kodacolor) and is priced at $29.95.

. . . and here are adapter kits and other aids to color

With the Adapter Kit for your Kodak Tourist or Reflex Cameras. Even though your Kodak Tourist or Kodak Reflex Camera is bringing you superb black-and-white pictures and brilliantly beautiful Kodacolor Prints, you may want to explore the color flexibility that can be yours with Kodachrome Film . . . transparencies for projection, Kodachrome or Kodacolor Prints, black-and-white prints, or Dye Transfer prints. All can be obtained from a Kodachrome transparency.

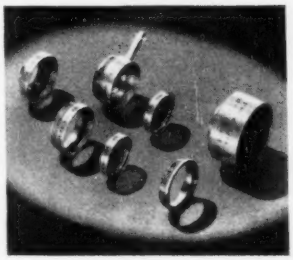
All you need to adapt the Tourist cameras with *f*/4.5 lenses to the use of Kodachrome or to more economical use of 620 film is the Kodak Tourist Adapter Kit. This kit enables this camera to make pictures in four sizes, including 28 x 40mm. size, which means that the camera can accept Kodachrome 828 Film. The other sizes are half 620 (1⅝ x 2¼ inches), square 620 (2¼ x 2¼ inches), and the full 620 (2¼ x 3¼ inches). The Adapter Kit consists of two spool baskets for 828 film, three negative masks, three view-finder masks, a camera back with ruby windows for spacing film for the various picture sizes, and a pouch-type zippered case which holds all the accessories except the camera back. $14.50.

The Kodak 828 Adapter for Kodak Reflex Cameras permits the use of 828 size (Bantam) film—Kodachrome, Kodacolor, or black-and-white. It consists of a back frame mask, two Bantam spool adapters, and a view-finder mask. $5.

With the Kodak Flasholder Model B. Fill-in light for your cross-lighted and back-lighted outdoor shots—for brilliant, fully exposed pictures indoors. Available for the Tourist, Pony, Reflex, or similar Kodak cameras with built-in synchronization. Flash exposure data on back of reflector. $11.50.

With Kodak Pola-Screen. To emphasize the blueness of the sky and the beauty of clouds against it, without affecting foreground objects; to control many reflections.

With Kodak Skylight Filter. To subdue excessive blue skylight found in open shade, mountain and water scenes; gives pleasing warmer tone effect. In sizes to fit nearly all still and motion picture cameras.



With Kodak Portra Lenses. For breath-taking close-ups of flowers and animals—for full head portraits . . . without change of exposure. For use with sunshade and adapter ring.

Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE-MARK

THERE ARE MANY WAYS TO COLOR

... be sure you know them all

CHANGE black-and-white favorites to color . . . using the Flexichrome Process . . . Get Kodachrome or Kodacolor Prints made from Kodachrome transparencies . . . Make color enlargements with the Kodak Dye Transfer Process.

Color belongs in your darkroom, just as surely as black-and-white. With a color print as your ultimate objective, you have a choice of approaches. There's Kodak Ektachrome Film, Kodak Ektacolor Film, Kodak Ektacolor Print Film, the Kodak Dye Transfer Process, and the Kodak Flexichrome Process. Each has its special characteristics and qualities.

Most of us seem to form certain habits in using film. We find a favorite . . . one which gives us excellent results . . . and keep using it. Some of us get the "Kodachrome" habit . . . some stick to Kodacolor or Ektachrome. In many instances, the camera we own makes the difference as to which type of film we use. But it's good to be familiar with all the Kodak color film types and processes, for you may achieve some new viewpoints.

For instance, did you know that with the Kodak Flexichrome Process you don't even have to use color in your camera at all? You can make those wonderful color prints from ordinary black-and-white negatives with Kodak Flexichrome Stripping Film and Flexichrome Dyes. It's an easy way to transform your favorite black-and-white shots to beautiful color prints and enlargements. So you can see . . . whatever camera you own . . . Kodak color films and processes make it possible to get the full satisfaction which color can bring to you.

Study this review of Kodak Color Film, Prints, and Processes thoroughly. You may find some new phase of color photography you didn't know before . . . something you'll want to get acquainted with in the near future. And the accessories shown here will help you to make better pictures and to enjoy them more. Of course, the man who will help you with your color problems is your Kodak dealer. Stop in and see him soon.

KODACHROME Film and Prints

Color transparencies and prints with 35mm. and Bantam Cameras

Kodachrome Film is the favorite color film of many photographers. A "reversal" rather than a negative-positive process, the film is processed by Kodak laboratories (included in film cost) and is returned in the form of mounted transparencies, ready for projecting on a screen. Wonderful Kodachrome color prints and enlargements can be made from these transparencies. Kodachrome Prints are made on white-pigmented cellulose acetate support for great brilliance and durability. It's also now possible to get economical Kodacolor Prints and Enlargements made from the transparencies. Your own color prints can be made by the Kodak Dye Transfer Process. Kodachrome Film for miniature cameras comes in sizes 135 and 828, in both Daylight Type and Type A (for use with flood and flash).

Kodak EKTACHROME Film

Roll and sheet film processed in your own darkroom

A color film of exceptional brilliance and color quality, Kodak Ektachrome Film can be readily processed by the photographer. Thus it's possible to view results soon after exposure. Its soft gradation provides lifelike realism. Roll-film transparencies can be projected, viewed by transmitted light or used for color enlargements made by the Kodak Dye Transfer Process. Kodachrome Prints and Enlargements can also be made from these transparencies. It comes in 120 and 620 rolls (Daylight Type only) and in sheets (both Type B and Daylight Type).

The Kodak DYE TRANSFER Process

Your own color prints from transparencies and Ektacolor negatives

An effective way of producing beautiful color prints by contact or projection in your own darkroom. Prints up to 16 x 20 inches can be made from Kodachrome transparencies (35mm. or Bantam), from Ektachrome transparencies (120, 620, and Sheet Film), and from Ektacolor negatives. Three color-separation negatives are made from masked color transparencies and used for three film positives on Kodak Matrix Film. These are soaked in dyes and the three dye images transferred in register to Dye Transfer Paper to form the final color print. With Ektacolor negatives no separation negatives are needed. Duplicate prints can be made quickly. Necessary materials are available in individual packages.

Kodak FLEXICHROME Process

Color prints from black-and-white negatives or color transparencies

The Kodak Flexichrome Process provides an economical method for making striking full-color prints and enlargements. You start with any good black-and-white negative—either direct or from a color transparency . . . make a straight black-and-white print on Kodak Flexichrome Film . . . transfer the film emulsion to any paper you like . . . then apply colors which *physically replace* the black-and-white image with a full-color image, while retaining all photographic quality and crispness of detail! You get rich, beautiful color prints—at moderate cost—and you have complete flexibility in selecting and modifying the color scheme.

KODAK COLOR HANDBOOK

Explains color fundamentals . . . procedure for taking high-quality color pictures anywhere. Gives full information on the various Kodak Color Films. $4.

The Kodak BULLETIN

KODACOLOR Film and Prints

Color snapshots with ordinary roll-film cameras

Kodacolor Film can be used in nearly all types of roll-film cameras. The negative-positive Kodacolor Process produces handsome color prints on paper. The negatives are color negatives and should not be confused with positive color transparencies. Kodacolor negatives make beautiful color enlargements. Also, Kodacolor Prints and Enlargements can now be made from miniature Kodachrome transparencies, a new economical way to obtain color prints of excellent quality, in any desired quantity.

Kodak EKTACOLOR Print Film

Makes positive transparencies from Ektacolor negatives

This can also be processed in your own darkroom, and is a comparative newcomer to the line of Kodak color materials. Kodak Ektacolor Print Film produces positive color transparencies from Ektacolor negatives. For producing quantities of duplicate transparencies, Kodak Ektacolor Print Film—used with Kodak Ektacolor Film—is the logical choice.

Kodak EKTACOLOR Film

Processed in negative form in your darkroom

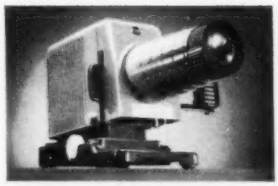
Unlike Ektachrome Film, processed Kodak Ektacolor Film is in negative form. Lights and darks are negative—as is the color, reds appearing green, and so forth. Ektacolor is superb for Dye Transfer prints as no color-separation negatives have to be made. It's the film to use where prints and transparencies are wanted or where many copy transparencies are needed. Processed in your own darkroom, Kodak Ektacolor Film is supplied only in 4 x 5, 5 x 7, and 8 x 10 sheets.

KODACHROME FILM for Home Movies

Color movies with 8mm. and 16mm. Cine Cameras

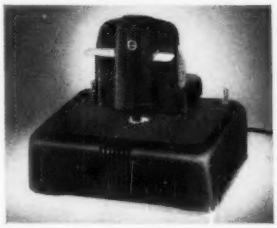
This film enables you to take glorious color movies as easily as you take black-and-white ones. It comes in both 8mm. and 16mm. rolls, both Daylight Type and Type A. Film prices include Kodak processing.

This Kodak Equipment Is Certain to Give You Even Greater Color Enjoyment

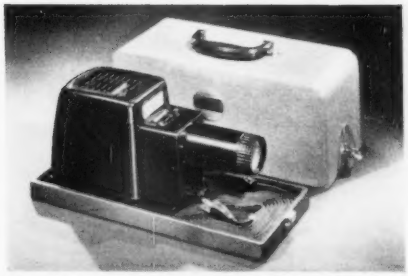


Kodaslide Projector, Model 2A. Projects bright, evenly illuminated, sharp pictures to large screen sizes with 5-inch Kodak Projection Ektanon Lens *f*/3.5. 150-watt lamp. Accepts Kodaslide changer. AC-DC, 120V. Available with 5- or 7½-inch lens. $49.50. Case extra.

Kodaslide Table Viewer, 4X. Fine for quick showings of color slides. Projector and screen complete in one ready-to-use case. Ideal for intimate showings . . . avoids rearrangement of furniture . . . permits quality showing in fully lighted rooms. Three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. *f*/3.5. Focusing control. AC-DC, 100-120V. $47.50. Carrying Case extra.



Kodak Color Densitometer, Model 1. An essential instrument for the expert who wants to produce top-quality color prints in his own darkroom. Has built-in filters for analyzing various color film densities. Reads densities to 3.0 in gradations of 0.05; up to 4.0 with neutral density filter added. Good for monochrome, too. $50.



Kodaslide Merit Projector. Maximum color quality and image crispness at minimum cost. Has new top-slot feed eliminating slide carrier and making slide insertion easier. 5-inch *f*/3.5 Kodak Projection Ektanon Lens. 150-watt lamp. Built-in elevating mechanism. $24.50. Case extra.

Kodaslide Compartment File. Slides remove easily because of swing-out sections. Cover's interior indexed. Holds 240 cardboard or 96 glass slides. Employs group filing—the easiest, quickest way for ready use. $3.75.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK

The Cine-Kodak Royal Magazine Camera, Kodak's newest and finest 16mm. personal movie camera, combines the convenience of magazine loading with the optical excellence of its superb f/1.9 Kodak Cine Ektar Lens. Price $192.50, including Federal Tax.

Family Diary in color or black-and-white. Magazine loading lets you load, change films, in a jiffy.

Slow Motion—wonderful for sports. A finger-tip control sets the camera for any of 3 speeds.

Real Close-Ups—The versatile standard lens focuses from infinity w-a-y down to 12 inches.

Look what you can get

with this modern movie camera

A top-quality camera like the Royal can give you wonderful movie enjoyment. Right from the start, it has the range for all the movie situations shown at right. And the Royal has the capacity, too, to "grow" with your movie ambitions. As illustrated below, the Royal acquires still greater movie-making talent . . . as you acquire movie-making accessories.

Trick Shots—like this scene from an animated series—are no trick at all with the Royal.

"Self Movies." Just lock the exposure button in running position . . . and move into the scene.

And through inexpensive accessories, all this, too . . .

Indoor Movies—filmed under low-cost photofloods—often make the most delightful sequences of all.

Wary Game are easy prey for telephotos, and the Royal takes any of eleven accessory lenses.

Cloud Drama—Accentuated backgrounds are yours easily, when a Pola-Screen adds extra contrast.

Little Strangers—thousands of times life size! Portra Lenses or lens extension tubes turn the trick.

Titles add interest to every movie . . . and the inexpensive Cine-Kodak Titler makes titling easy.

Kodak
TRADE-MARK

Price subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

CAMERA CLUBS

By WHIT HILLYER

Let's Welcome Servicemen

Throughout the country military and naval training bases are being reactivated, and the personnel stationed at these centers are anxious for recreational facilities during their off-duty hours. If there's a post or a station anywhere near you, it's a certainty that among the people based there are some who share our interest in photography. They'll be of various degrees of aptitude, just as the folks in your camera club are. Some will be fairly new to the ranks of amateur camera fans. Others will be decidedly capable hands, and very likely can come up with a technical pointer or a top-rank print now and then. All of them are worthy of your attention and courtesy.

Just how you can co-operate with these people will depend somewhat on local conditions. In some cases you can invite them to club meetings or let them use your studio or darkroom facilities. Perhaps a team or committee from your club can visit the base and put on print or slide shows, act as print critics, or offer instruction. Movie clubs can show their films and organize technical discussions.

It's hardly necessary to point out what you can do among hospitalized soldiers and sailors. Individual clubs and organizations such as Voluntary Service Photographers have blazed a clear trail in this direction. If there's a U.S.O. or similar recreational center nearby, help them to organize a print competition, or arrange for a guest speaker on some photographic subject. Even if it means traveling several miles to do these things, your time and effort will be well spent. If you're the least bit skeptical about that, ask any veteran.

Best way to initiate one of these projects is to discuss it at club meeting and get an idea as to what your outfit is best equipped to handle. Next, line up the people who are willing and able to act when the time comes. Then visit the base, or hospital, or center, consult the authorities, and find out the best means of putting your plan into action.

Camera clubs came up with some excellent recreational activity for service personnel during World War II. With veterans of those days now active as camera clubbers themselves we can expect an even better job. But don't wait any longer. Get the thing rolling now—this week. And let me know what you succeed in setting up.

Print Shows for Exchange

Two traveling print exhibits are available for exchange from the *Lens League*, of Nashville, Tenn. One consists of approximately thirty-five 11x14 prints on standard mounts. The other is made up of 8x10 prints on 11x14 mounts. For booking dates on either or both shows, write to Miss Lucille Sterling, Page Road, Nashville 5, Tenn.

A traveling salon numbering between 25 and 30 prints is available for exchange from *Connersville* (Ind.) *Camera Club*. The Hoosiers are especially desirous of exchanging shows with other groups of similar size (around 20 members) located in various sections of the continent. They can assure public exhibition of any shows received, and wish to secure criticism of their own work from other clubs. For further particulars, write to L. Robert Young, 329 West 27th Street, Connersville, Ind.

Club Bulletin Contest Announced by P.S.A.

At press time it was learned that the annual PSA International Club Bulletin contest for camera club papers this year will be open to non-member clubs, and that entries will close July 11. In submitting entries to the PSA, club editors should note that only the following issues of their bulletins are eligible for consideration by the judges: October and November 1950, and February, March, April, and May 1951. As in last year's competition plaques, medals, and ribbons will be awarded the top exhibits in two categories—printed (letterpress) and those reproduced by other processes (offset, mimeograph, multigraph, ditto, etc.).

For information on how to enter the competition, write at once to H. J. Johnson, FPSA, 2134 Concord place, Chicago 47, Ill.

Three-day Convention Held by Western States PSA

Santa Barbara, Calif., is the scene of the PSA Western States Regional Convention June 8, 9, and 10. Various aspects of still and motion picture photography in color and monochrome are being discussed by a distinguished panel of experts including Fred Archer, Boris Dobro, Mike Roll, Karl Freund, George Allen Young, John Mulder, P. H. Oelman, Fred Bond, and others. Throughout the meeting there will be special exhibits of prints by Ansel Adams, Berenice Abbott, Andreas Feininger, and Maurice Tabard.

Demonstrations, sightseeing, swimming, and deep-sea fishing round out the program. The affair is under the sponsorship of *Southern California Council of Camera Clubs*, whose headquarters are in Pasadena, at 327 East Green street.

We Hear . . .

THAT when *Circle of Confusion Camera Club* in Tokyo, Japan, held a print competition this spring, two of the awards went to box camera pictures. And this despite the fact that equipment used by the other entrants is worth about $10,000. One of the box jobs is 25 years old. Only goes to show!

This competition, incidentally, was judged by an exceedingly competent trio, including Mary Baker (art instructress in the Tokyo American schools); Paul Meeks, former NBC television cameraman (now a Navy photographer); and Eldon Tatsch, naval reservist who operated a studio in Santa Barbara, Calif., before he was shipped out.

How about getting your print chairman to get up an annual competition for hand-colored prints? *South Bend Camera Club* finds this stunt a popular one.

It's silver anniversary year for *Portage Camera Club*, which meets at the Central YMCA in Akron, Ohio. Principal founder of this respected organization was the late Harry Herron, who will be remembered by some of us as a leading pictorialist in the early 1930's. A member of the club's new board of directors is our old friend Walter E. Burton, whose books and articles on how-to-build-it subjects are justly famous.

Evansville (Ind.) *Camera Club* has a custom which should be copied widely. In the issue of the club bulletin which precedes the general business meeting, major points for discussion are listed. This precludes the springing of unexpected subjects to some extent. And it gives the folks time to get charged up adequately for an informed, thorough session on matters of moment. There's something to be said, of course, for arriving at a meeting with an open mind; but in practice this means too often that the mind not only is open but is empty as well. This can't happen in Evansville!

Having proved his ability to turn out good color slides, *Schenectady Photographic Society's* Dr. C. W. Woodall is drawing admiration with his hand-colored 14x17 landscape prints. The latter medium, in fact, served as the basis for a recent one-man show he put on for the club.

The 16-mm movie showing Steichen at work in his studio still is being booked to photographic groups by *Fine Arts Club* of Evansville, Ind. For details, write to Miss Mary Frances Mangold, 720 Baker Avenue, Evansville, Ind.

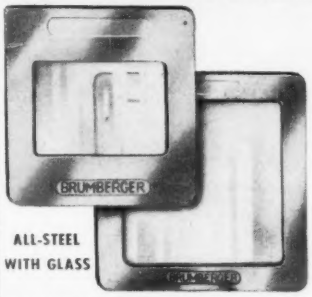
The power of the press scares a fellow sometimes. In the May column I had myself a good time reminiscing about my early life and hard times with the 35-mm finegrain problem. Then came the mail, bringing me earnest entreaties from all over, asking for the wonderful magic formula I used for developer, and so on. Since I may not get around to answering everybody individually, here's my reply to one and all: Back in the 1930's finegrain soups weren't as generally available as they've become since. So some of us played around with every formula that came along. Nowadays you can get excellent finegrain developers at the store, and the film is better too.

But it isn't so much the particular developer that makes the difference in finegrain work—it's two other factors. They are negative exposure and processing temperature. Try for a slightly thin negative if you'd avoid grain in big blow-ups. And maintain all processing solutions—including the wash water—as near the prescribed temperature as possible. . . . But shucks, this isn't the technical department, so I'd better knock it off before I'm tried for a breach of ethics. Still, I had to get right with my finegrain addicts. In these days of color and bigger amateur negatives it's good to learn that so many hardy souls still try to make sharp blow-ups from 35-mm.

Your witness, counselor!

Ask for
BRUMBERGER
PHOTOGRAPHIC ACCESSORIES

PROTECT YOUR SLIDES!



ALL-STEEL WITH GLASS

BRUMBERGER
SLIDE BINDERS

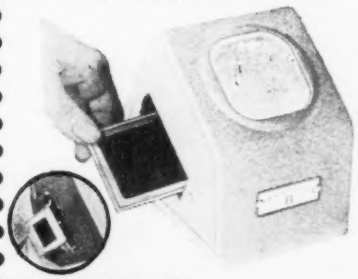
Rigidly constructed to retain alignment. Optically clear glass protects valuable slides against fingerprints, scratches and dust. Rounded corners for easy fit into all popular automatic or hand operated projectors, as well as Brumberger or other viewers. Simple snap assembly. Easy to take apart and use over and over again. Special panel for handy identification. Takes ink marking (for permanency, cover with clear lacquer or nail polish).

ECONOMY PACKAGES:
#1155 2"x2" (for Bantam) Box of 120 $8.95
#1157 2"x2" (for 35mm) Box of 120 $8.95
#1159 2¾"x2¾" (for 2¼") Box of 72 $9.95

Also Available in Smaller Boxes
Ask Your Dealer Today!

ENJOY YOUR SLIDES

#1225 VERSATILE SLIDE VIEWER for 35mm to 2¾" slides.



BRUMBERGER
SLIDE VIEWER

Versatile, built-in hidden adapter centers all slides from 35mm. (including bantam) through 2¾" mounts. Transparencies are brilliantly illuminated, and enlarged through a fine, optically ground and polished lens. Makes slide viewing a pleasure . . . no more squinting or neck twisting to see your precious slides. Electrically operated, complete with bulb, on-off switch and 6 foot cord. All steel spot welded construction, richly finished in attractive platinum grey wrinkled enamel.
#1225 Viewer.....$6.50

STORE YOUR PRECIOUS SLIDES IN BRUMBERGER FILES AND CABINETS

WRITE FOR FREE ILLUSTRATED CATALOG OF STEREO, SLIDE, MOVIE & DARKROOM ACCESSORIES

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SALES CORPORATION
34 THIRTY-FOURTH ST., BROOKLYN 32, N. Y.

10% DOWN!

You can buy that Camera NOW under Minifilm's Time Payment Plan with just 10% Down—10% a Month. Trade In of your old equipment can also be accepted as Down Payment.

ONLY AT MINIFILM . . .

★ Can you obtain published Top Trade-in Values!!

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ONLY AT MINIFILM . . . Can you purchase Photo Equipment at such Values, NEW or USED. Just 10% Down!!

Trade Your Leica IIIC Camera or the improved LATEST MODEL LEICA IIIF!

Built-In Flash synchronization at all speeds for all flashbulbs. We will exchange your IIIC body for a

BRAND NEW LEICA IIIF body PLUS.

ONLY **$97.50**

New Leitz Flashgun $28.00
New Leitz Meter $28.00

Reg. $176.00
SAVE **$46.50**

LATEST IKOFLEX IIA REFLEX CAMERA

F3.5 T Ctd. Tessar, Built-In Syncro Compur Rapid Brite Field Lens, Automatic Counter.

YOUR COST

$129.50 (used)

CASE $7.50

Reg. $121.00
SAVE **$43.50**

CIROFLEX MODEL D OUTFIT

F3.5 Ctd. Woll. Flash Syncro Shutter, Flashgun, Shade and 3 Filters.

YOUR COST

$77.50 (used)

LATEST MODEL LEICA III-C!

Leica III-C w/Ctd. F2 Summitar Lens, Case, Lenscap.

SPECIAL (used)

$209.00

LIKE NEW STEREO REALIST OUTFIT!

Reg. $203.50
SAVE $53.75

• Case, Flashgun and Stereo Viewer.

YOUR COST **$159.50**

CONTAX LENSES

50mm Zeiss Tessar F2.8	$ 24.50
50mm Sonnar F2	39.50
135mm Sonnar T Ctd. F4 (latest type)	139.50
35mm Biogon F2.8 T Ctd. (latest type)	159.50
85mm Sonnar T Ctd. F2 (latest type)	189.50

Reg. $131.45 **SAVE $51.50**

Like New DeJur Camera Package, including brand new 8mm Magazine Camera.

DeJur Embassy with f2.5 coated lens, regular value	$99.50
Case, regular value	10.50
One Roll Color Film, regular value	4.50
Two-Power Telephoto lens attachment, regular value	16.95
Total regular value	131.45
MINIFILM'S PRICE TO YOU	$79.95

1. Locate the Trade-In allowance price of your present equipment in column three.
2. Select the Brand New or Used Camera, or equipment you desire in column one or two.
3. Deduct the Trade-In allowance from the Brand New or Used Price.
4. Then rush us your equipment plus your remittance, or C.O.D. instructions for the balance due. Minifilm will forward the equipment you desire! Your selection is insured, because our 10 day free trial period, full refund terms, one year guarantee, are always in effect at Minifilm!

	New	Used	Trade-in
Leica 111A, f2 Summar	.	$134.00	$110.00
Leica 111C, f3.5 Elmar ctd	250.00	159.00	125.00
Leica 111F, ctd Summitar	385.00	.	.
Leica 111F, f3.5 Elmar ctd.	280.00	.	.
Leitz Imarect Finder.	49.00	29.50	22.00
Leitz Nooky Attach.	45.50	29.50	22.00
Leitz Model 111F Flash	28.00	.	.
Jen Leica Flash Type II.	35.50	24.50	17.00
35mm f3.5 W.A. Summaron ctd.	123.20	94.00	75.00
135mm. Hektor f4.5 ctd.	175.00	109.00	80.00
Contax 11A, f2 ctd. Sonnar	385.00	255.00	210.00
Contax S, f2 T ctd. Biotar	475.00	289.00	240.00
Univex Mercury I, f3.5.	.	14.50	8.00
Mercury II, f2.7 ctd.,	.	24.50	18.00
Argus c3, f3.5 ctd. flash, case.	66.50	39.50	30.00
Bolsey B, rfdr f3.2 ctd.	.	34.50	25.00
Bolsey C Reflex F3.2 Ctd.	109.50	73.50	55.00
Retina IB F3.5 Ctd. Xenar Synchro	82.50	58.00	45.00
Stereo Realist Camera	162.50	129.00	110.00
Kodak Pony 828, f4.5 ctd.,	29.95	22.00	[illegible]
Kodak Pony 135, f4.5 ctd.	34.95	24.00	17.00
Kine Exacta I, f3.5 Tessar	.	89.50	75.00
Kine Exacta II F2 Ctd. Biotar & Case	179.50	149.50	110.00
Rectaflex F2 Xenon Ctd.	295.00	220.00	160.00
Kardon, f2 ctd. Extar	299.50	129.50	100.00
Minox II Spy Camera, f3.5 ctd.	74.50	55.00	40.00
Super Ikonta B F2.8 Ctd. Tessar, Synchro	232.00	124.00	100.00
Super Ikonta C F3.5 Ctd. Tessar, Synchro	186.00	119.00	95.00
Medalist I, f3.5 Ektar ctd.	.	89.00	75.00
Medalist II, F3.5 Ctd. Ektar Synchro	312.50	174.00	135.00
Polaroid Camera	89.75	69.50	53.00
Kodak Tourist, F4.5 ctd.	71.00	44.00	34.00

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Argoflex E F3.5 Ctd. CC.	.	33.50	25.00
Argoflex EF F3.5 Ctd. Synchro CC	66.50	43.00	33.00
Kodak Reflex I F3.5 Ctd. Syncro	.	64.00	50.00
Ciroflex B, f3.5 ctd. alphax	76.98	49.50	38.00
Ciroflex C, f3.5 ctd. Rapax	99.45	64.50	50.00
Ciroflex E, f3.5 ctd. Rapax Syncro	119.70	87.00	70.00
Ciroflex F, f3.2 ctd. Rapax Syncro	158.75	114.00	85.00
Ikoflex II A, f3.5 T ctd. Tessar.	164.00	119.00	90.00
Rolleicord 11A, f3.5 ctd. Triotar, cc.	130.00	79.00	60.00
Rolleicord 11B, f3.5 Xenar ctd. Flash Syncro, cc	140.00	105.00	80.00
Auto Rolleiflex 11B, f3.5, f3.5 Xenar ctd. Flash Syncro, cc	235.00	169.00	120.00
Auto Rolleiflex 11B, f3.5 Tessar ctd. Flash Syncro, cc	275.00	184.00	140.00
Kodak Reflex II, f3.5 ctd. cc.	154.91	109.00	185.00
3¼x4¼ Super D Graflex f4.5 ctd.	239.00	139.00	100.00
2¼x3¼ Ser. B. Graflex F4.5 K.A. F.P.A.,	.	49.50	30.00
4x5 Pacemaker Speed Graphic F4.7 Ctd. Flashgun Kalart Rfdr. & Accessories	324.75	199.00	165.00
2¼x3¼ Busch 4.5 Woll ctd. Rfdr	153.25	108.00	75.00
2¼x3¼ Ann. Sp. Graphic, f4.5 Rfdr. Flash, Access.	.	117.00	95.00
8m Revere 88, f2.5 ctd.	72.50	44.50	30.00
16mm. Cine Kodak Mag. f1.9 ctd. Ektar	175.00	108.00	80.00
B & H 70DA Turret, f1.9 ctd.	329.70	189.00	150.00
8mm. Keystone R8 Proj. 500w	84.50	52.00	40.00
16mm. Keystone A82, 750w	112.50	71.50	50.00
Weston Master II Meter	32.50	19.95	14.00

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Improved Ektachrome —How to Use It

(*Continued from page* 61)

the last few months has shown little need for corrective filtration for normal exposures, on current Ektachrome emulsions under normal conditions. We have noted shifts in color balance with slow exposures in the 3-to-5 second region and recommend to our customers that preliminary standardization tests be run for this type of reciprocity failure, using the 10-second-exposure filtration recommendations that come with the particular film emulsion as a starting point.

The color worker who decides to process his own Ektachrome film will discover a fascinating new facet of his profession or hobby. However, he must not be deceived into thinking that this is a foolproof process. Kodak has attempted in every way to adapt the Ektachrome process to the average darkroom. Yet, temperature control, proper agitation, cleanliness, proper washing, and close regard for all printed instructions, are directly responsible for good quality color transparencies. The photographer who is willing to spend the time required to set up his equipment for controlling the variables mentioned above can produce excellent results.

Ektachrome developers and processing solutions are subject to aeration and a rapid exhaustion rate when compared to black-and-white developers. Ektachrome solutions, after partial use, should be stored in closed bottles to minimize the effects of aeration and should not be kept for more than one week. The photographer for economy must schedule his exposing and processing so as not to waste his developing solutions. Below are some common faults which must be avoided if optimum results are expected.

Photographers who do not wish to process their own Ektachrome Films and would rather send them out will find that Eastman does not provide a "factory processing" service as they did with Kodachrome. This is where commercial color service organizations like ours come into the picture.

What can the color photographer expect from this type of service? We can best answer this by outlining our own particular services at Authenticolor, Inc. Fast service is most important. Film received in the morning is processed the same day and mailed out that very evening. A night shift takes care of late afternoon mail and the finished work is mailed back the following morning. New York City customers have the further advantage of eliminating the mailing time and often can deliver the finished results to their clients the afternoon of the morning they were shot. Ektachrome unlike Kodachrome can be controlled in processing. Prolonging the first development time adds some emulsion speed, increases contrast, and builds up magenta and reduces yellow coloration in the result. Shortening the first developer time decreases film speed, softens contrasts and increases the yellow coloration at the expense of magenta. Noticeable changes result from varying the time as little as 1 minute (out of the normal 10). Reducing the color developer immersion time from 15 minutes to 10 minutes makes the shadows a little weaker and the over-all coloration a little greener: a corrective for excessive contrast. Prolonging the color development time increases magenta contrast.

All Ektachrome emulsions do not react in exactly the same way to processing variations like the foregoing and the procedures are not recommended for the average color photographer who does his own processing. It is worth trying on an experimental basis if foreseeable problems lie ahead. Since we test out all Ektachrome emulsions as they turn up in the hands of our customers, we are able to exercise process controls to correct fully Ektachrome that has been exposed as much as two stops over or under normal as well as to control over-all color balance. When these controls are desired, the photographer must advise us of his errors in advance. If the photographer is not sure of his exposure conditions, we can first process one sheet or roll out of a batch and, providing the rest of the film is similarly exposed, we can correct for obvious errors turning up in the test.

Many of our clients consistently expose Ektachrome film one or two stops faster than the normal ASA rating on the basis of the special processing service we can render them. A famous fashion photographer minimizes model movement by exposing at 20 ASA after we have standardized the emulsions he uses with our testing facilities. A leading exponent of high-speed action pictures in color who works with us from his headquarters in Florida shoots Ektachrome consistently at an exposure index of 36.

Through the past many years, Eastman has established a reputation close to infallibility for its two Kodachrome sheet film processing laboratories. The commercial color services have a tough objective to shoot at in establishing the same type of dependable facility for the Ektachrome user. But it can be done and it is being done today. In addition to dependable and reproducible results, the Ektachrome user who depends on a conscientious processing laboratory can also count on flexibility, control, and the comfort and luxury of personal service and accommodations which could not be offered in the finishing of Kodachrome. Ektachrome is here to stay.—

COMMON DEVELOPING ERRORS AND THEIR RESULTS

FAULT	RESULT
low temperature	image green-blue, slightly dark
high temperature	image reddish, light
low wash rate	image reddish, brown streaks after dry
incomplete reversal	image greenish in dense areas
exhausted solutions	thin blue shadows—overall muddy cast

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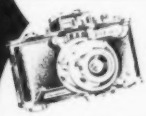

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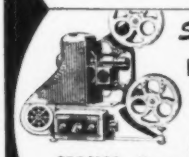

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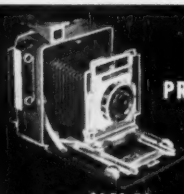

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ARGUS Model A2, ctd. F4.5, case, L.N.	29.50	17.50
ARGUS C2, F3.5 lens, case	45.00	24.50
ARGUS C3, ctd. F3.5, case & flash, L.N.	66.50	42.50
KODAK Retina I, Ektar F3.5, compur, case	66.50	32.50
KODAK 35, F3.5, range finder, case	90.00	45.00
KODAK Retina II A, ctd. F2, flash shutter, New type transport, New	Special	149.50
KODAK Retina II A, Heligon F2, Compur R, case	175.00	79.50
ZEISS Tenax I, ctd. F3.5, built in flash	72.50	37.50
KINE Exakta, coated Tessar F3.5, case, L.N.	175.00	97.50
MERCURY I, F3.5 lens	42.50	14.50
MERCURY II, coated F2.7 lens, L.N.	82.90	29.50
CONTAX II A, T coated Sonnar F1.5, L.N.	476.00	299.50
LEICA III F, coated Summitar F2, L.N.	385.00	279.50
LEICA III C, T coated Sonnar F1.5, L.N.	385.00	229.50
MINOX I, F3.5 lens	99.50	47.50
MINOX II, coated F3.5, case & chain, L.N.	117.50	64.50

USED ROLL FILM CAMERAS

	Reg.	SALE
2¼ x 2¼ ANSCO Speedex, F4.5 lens	45.00	19.50
2¼ x 2¼ ZEISS Ikonta B, Novar F3.5, built in flash, case	67.50	39.50
2¼ x 2¼ ZEISS Super Ikonta B, Tessar F2.8, case	195.00	82.50
2¼ x 2¼ ZEISS Super Ikonta BX, Tessar F2.8, case	287.00	159.50
½-120 KODAK Duo Chrome, F3.5 lens, compur	57.50	32.50
½-120 ZEISS Super Ikonta A, Tessar F3.5, case, L.N.	168.00	79.50
½-120 BALDAXETTE, Tessar F2.8, coupled Range Finder case	125.00	59.50
2¼ x 3¼ KODAK Medalist II, coated Ektar F3.5, case, L.N.	312.50	184.50
2¼ x 3¼ Six 20 KODAK Monitor, F4.5, Kodamatic	65.00	29.50
2¼ x 3¼ DALLMEYER, Pentac F2.9, compur, case	180.00	37.50
2¼ x 3¼ Six 20 KODAK Vigilant, ctd. F4.5, Flash shutter	61.50	29.50
2¼ x 3¼ ZEISS Super Ikonta C, R.F., Tessar F4.5, case	125.00	69.50
2½ x 4¼ Six 16 KODAK Vigilant F8.8 lens	35.00	14.50
2½ x 4¼ Six 16 Ser. III, F6.3 lens, case	35.00	17.50
2½ x 4¼ 1A KODAK Ser. III, F5.6 lens, case	42.50	22.50

USED REFLEX CAMERAS

	Reg.	SALE
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2¼ x 2¼ ROLLEICORD II, F3.5 lens, compur, case	130.00	72.50
2¼ x 2¼ AUTO ROLLEI III, ctd. Tessar F3.5 built in flash, case, L.N.	275.00	184.50
2¼ x 2¼ AUTO ROLLEIFLEX Xenar F3.5, compur, case, L.N.	210.00	134.50
2¼ x 2¼ Standard ROLLEIFLEX, Tessar F3.5, case	150.00	84.50
2¼ x 3¼ R.B. Ser. B. GRAFLEX, ctd. Ektar F4.5, case, latest L.N.	145.50	89.50
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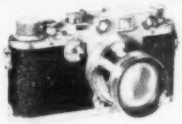

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12cm HUGO MEYER Trioplan F4.5	Exc. 97.50	42.50
13.5cm ZEISS TRIOTAR F4, coated, Telephoto	L.N. 99.00	69.50
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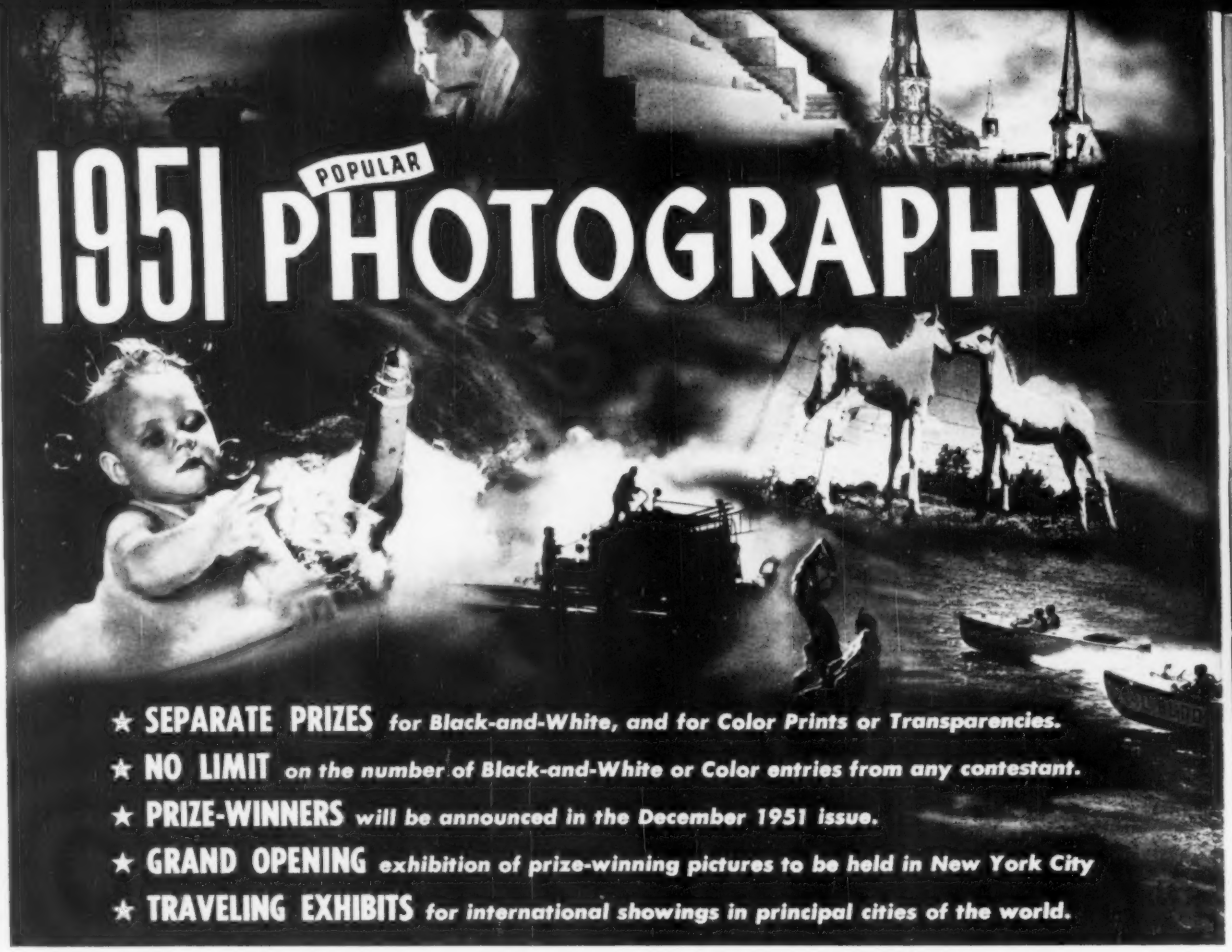

★ **This outstanding event is of importance to everyone who takes photographs, whether for diversion or as a profession—so send in your best pictures! The Contest closes July 14, 1951.**

RULES OF CONTEST

(1) The Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 9 AND CLOSES JULY 14, 1951. No entry fee is required.

(2) There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant, in conformity with the following regulations: Color prints and/or transparencies must be submitted separately from black-and-white entries. There are no restrictions as to subject matter or size, in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent, unless entrants enclose an addressed postal card to be signed and returned.

(3) Prints may be either mounted or unmounted; this is optional with entrants.

(4) Hand-colored black-and-white prints (tinted with oil-paints, water-color, pastel, etc.) are not eligible as Contest entries; however, chemically-toned prints are acceptable.

(5) Pictures which have been published in, or accepted for publication or under consideration by any other photographic magazine, are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

(6) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or typewrite the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of POPULAR PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

(7) All prints and transparencies will be held for judging after July 14, 1951, and no entries will be returned until after announcement of the winners has been published in the December, 1951 issue of POPULAR PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, *provided that self-addressed and stamped envelope, or addressed label and postage,* were contained in the same package in which each lot of entries was sent. *Do not send postage separately for return.* The Contest Editor cannot enter into correspondence of any kind regarding entries.

(8) Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

(9) Judges in the Contest will be the editors of POPULAR PHOTOGRAPHY. Their decisions will be final. In the event of a tie, duplicate prizes will be awarded.

(10) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 North Wabash Avenue, Chicago 1, Illinois. Final entries must be postmarked not later than midnight of July 14, 1951. Prize-winners will be announced in the December, 1951 issue of POPULAR PHOTOGRAPHY. While exercising the utmost care in handling entries, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of Contest entries.

(11) Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize-winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

(12) FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by return postage. International Reply Coupons are acceptable as postage.

FINAL CLOSING DATE: JULY 14, 1951

280 PRIZES

	Black-and-White		Color		Total
1st	U. S. Savings Bond... plus Trophy	$2,000	1st U. S. Savings Bond... plus Trophy	$2,000	$ 4,000
2nd	U. S. Savings Bond... plus Trophy	1,000	2nd U. S. Savings Bond... plus Trophy	1,000	2,000
3rd	U. S. Savings Bond... plus Trophy	750	3rd U. S. Savings Bond... plus Trophy	750	1,500
4th	U. S. Savings Bond... plus Plaque	500	4th U. S. Savings Bond... plus Plaque	500	1,000
5th	U. S. Savings Bond... plus Plaque	250	5th U. S. Savings Bond... plus Plaque	250	500
50	Prizes, U. S. Savings Bonds, each.....	100	50 Prizes, U. S. Savings Bonds, each.....	100	10,000
70	Prizes, U. S. Savings Bonds, each.....	50			3,500
100	Prizes, U. S. Savings Bonds, each.....	25			2,500
				GRAND TOTAL	$25,000

** In the event of a tie, duplicate prizes will be awarded.*

USE THIS ENTRY BLANK

Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of POPULAR PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.

USE THIS ENTRY BLANK (PLEASE PRINT) 1951

Contest Editor, POPULAR PHOTOGRAPHY
185 N. Wabash Ave., Chicago 1, Ill.

Please enter the enclosed picture in the POPULAR PHOTOGRAPHY Picture Contest for 1951.

Name.....

Street.....

Town.....Zone.....State.....

Picture Title.....

Where Made.....

Camera Used.....Lens.....

Exposure: Lens stop.....Shutter Speed.....

Film Used.....Filter.....

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6.5cm f/6.8 wide A. Schneider Angulon in Compur R. synch, 2¼x3¼	54.25	
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Prize-Winning Press Pictures

(Continued from page 51)

honor a deserving individual with the Merit, Fellowship, or Sprague Award, the latter recognized in press photography as the highest that may be bestowed. Qualifications for these honors are such that the fortunate holder of one of them may well take pride in his achievement.

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And now we are proud to present the list of members who distinguish both themselves and the craft as prize winners in the fifth annual contest:

SPOT NEWS: 1st, Bill Perry, *Rocky Mountain News*, Denver; 2nd, Max Desfor, Associated Press, New York City; 3rd, Peggy Spencer, *Courier-Journal*, Louisville, Ky. Honorable mention: Julius Greenfield, *Akron* (Ohio) *Beacon-Journal*, Seymour Snaer, Berkeley, Calif.

PICTORIAL: 1st, Robert Boyd, *Milwaukee* (Wis.) *Journal;* 2nd, Everett W. Saggus, Elberton, Ga.; 3rd, Chester O'Donnell, *Houston* (Tex.) *Post*. Honorable mention: Jack Hutton, *Columbus* (Ohio) *Dispatch;* Russell Bull, *Minneapolis* (Minn.) *Star & Tribune*.

SPEEDLIGHT: 1st, G. A. Smallsreed, *Columbus* (Ohio) *Dispatch;* 2nd, W. E. Huntington, *Springfield* (Mass.) *Union;* 3rd, Fred Feary, *Stockton* (Calif.) *Record*. Honorable mention: Sam Caldwell, *St. Louis* (Mo.) *Post-Dispatch;* James Klingensmith, *Pittsburgh* (Pa.) *Post-Gazette*.

SPORTS: 1st (and cup), Roger Williams, Providence, R. I.; 2nd, Carl Franks, *Cedar Rapids* (Iowa) *Gazette;* 3rd, William H. Kay, *Spokesman-Review*, Spokane, Wash. Honorable mention: Frank Kuchinchuk, International News Photos, Cleveland, Ohio; Gil Friedberg, *Boston* (Mass.) *Globe*.

PERSONALITIES: 1st (and cup), Art Abfier New York *Mirror;* 2nd, Leon Hoffman, New York *Mirror;* 3rd, John G. Tarsikes, *Express & Evening News*, San Antonio, Texas. Honorable mention: Jack Hutton, *Columbus* (Ohio) *Dispatch;* Arthur E. Scott, International News Photos, Washington, D. C.

FEATURE: 1st, Sherman Blake, *Spokane* (Wash.) *Daily Chronicle;* 2nd, Lon H. Wilson, *Oakland* (Calif.) *Tribune;* 3rd, Paul R. Schell, *The News Tribune*, Beaver Falls, Pa. Honorable mention: Robert Steinau, *Courier-Journal*, Louisville, Ky.; Julius Greenfield, *Akron* (Ohio) *Beacon-Journal*.

COLOR: 1st (and cup), Joseph Costa, King Features, New York City; 2nd, Larry Schreiber, *Minneapolis* (Minn.) *Star-Tribune;* 3rd, Joseph Costa; Honorable mention: Joseph Costa; Bert Emanuel, *Detroit* (Mich.) *Free Press*.

CIRCULATION CLASS, Medal Winners: Up to 10,000, Howard Nyquist, *Waukesha* (Wis.) *Daily Freeman;* 10-20,000, Paul R. Schell, *The News Tribune*, Beaver Falls, Pa.; 20-30,000, Chet Gebert, *Elkhart* (Ind.) *Daily Truth;* 30-40,000, Jack Erickson, *Herald and Review*, Decatur, Ill.; 40-50,000, Fred Feary, *Stockton* (Calif.) *Record*.—

Taming Jungle Beasts

(Continued from page 65)

to the public, so if you ever happen to be near, stop in and look around. The time will be well spent.

At the Compound, "blessed events" are common among all species of animals, for they are mated here and each season the stock is reinforced by young animals born at this famous place—each one destined to represent his own particular family before the Hollywood cameras.

Speaking of "babies" brings up another instance at the Compound when I was so scared that I almost abandoned the idea of shooting a picture. It happened in a monkey cage. Ordinarily monkeys aren't dangerous, but it seems to me that they're among the most vicious of bluffers in the animal world! I had noticed a monkey family of three, inside a large cage wherein some eight or ten other monkeys were kept. This little family appeared mild and even-tempered enough, and I asked the trainer if it would be possible to get inside the cage and make a picture of the three together—the mother monkey, the baby, and the father. The trainer said we could try, so he unlocked the door and in we went.

Just as we got inside the cage, the mildness and calmness of those monkeys vanished and they seemed like so many buzz-saws, any one of which might fly loose and hit me at any second. Maybe they were bluffing, but I was ready to give up trying to get the picture. I didn't figure that I'd ever be able to get the three monkeys in the same spot for the shot that I wanted—and besides, I was frightened. So I asked the trainer to let me out of there—that we'd just forget it, but he said "no"— that we came in there after a picture and we were going to shoot one. I then asked him where might be the most logical place for the monkeys to halt, in case they should decide to stop somewhere momentarily. He pointed to a spot in the corner on a ledge and said, "There." I felt sure that the baby monkey would be with its mother if she ever stopped, because all during the aerial show that had been going on the baby had hung to its mother as if it were part of her. I couldn't imagine, however, that the three of them would come to a halt at the same place and at the same time.

Nevertheless, I focused on the spot that the trainer had pointed out, and hoped—and I didn't have long to wait. Within a few seconds the three of them hit this ledge simultaneously, jumped over into the corner, and turned around. They were there for only a split second, but

SPEED Leica photograph by Elmer L. Onstott, St. Louis, Mo.; Elmar 90 mm. lens at f/5.6, 1/500th second

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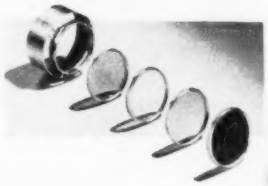

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that was enough time. The picture that I got then accompanies this article.

The training methods used with the big cats at the Compound are necessarily different from those used in training these felines to work in circuses and other animal acts, since here they must be taught to work in the open, on a studio set where there may be a number of stars, cameramen, and technicians.

Head trainer Kuntz is further to be congratulated for his many years of extremely successful work in training the animals for their roles in the movies. Some of the big cats are very playful and when Melvin has them out for a morning romp and a little exercise, they will hide behind a tree or an old cage, and pounce on him when he least expects it. As shown in one of the illustrations depicting Princess, the mountain lioness plays pretty rough, and Melvin invariably gets thrown for several loops when this happens. One of the most dangerous animals that he has to handle is a black leopard called Sheba, whose naturally independent nature, together with her quick temper and short-lived patience, make her by far the most formidable of all of Melvin's big felines.

Kuntz is recognized as one of the foremost handlers of animals in this country, but, as is to be expected in this business, he has had many a close call during his career. He carries numerous scars where a fang or a claw has ripped through his flesh while he was teaching some four-footed star the correct method of behaviour before the cameras in the land of make-believe.

Even though you may never have an opportunity to take pictures of jungle animals in natural looking surroundings, you may be able to carry the lessons over into other facets of photography. First, you'll want to know your camera thoroughly so that you can operate it with automatic facility; second, you'll need to look over the set-up in advance and plan your pictures in so far as possible; and third, you'll want to be ready for the unexpected movement, action, or expression that may give you that outstanding picture that comes once in a thousand exposures.—

Popular Photography — Frank Adams

"Pierre would have been a fine photographer if he hadn't first studied medicine."

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GO WEST . . . to the Cameraman's Paradise

(*Continued from page* 41)

are here. The West abounds in grandeur, and also in vast panoramic vistas that seem to roll on endlessly. If ever a land was high, wide, and handsome, this is it!

"For the most part, the weather will be warm and sunny. But the West has many moods. Rain is frequent in the far Northwest, and fog appears often along the entire Pacific Coast. Fog may hover in mountain valleys or soften harsh angles in harbors; it can transform prosaic freighters and yachts into 'Flying Dutchmen.' Sun-drenched waterfronts become gloomy when the mist rolls in, and moisture appears on windows—and camera lenses. The unimaginative snapshooter shivers, turns up his collar, and folds up his camera and equipment. But the practiced pictorialist quickens his step and keeps his lens free of moisture by wiping it with lens tissue. His eyes search the magic world about him. His subject has become enchanted. A masterpiece is lurking in the fog, waiting to be found!

"The Western landscape also is spectacularly temperamental. Nature here, as elsewhere, does not wait for the presence of a photographer before she presents her extravaganzas. On your vacation, you are likely to be the only cameraman present when a unique performance such as the eruption of a geyser occurs. What you capture on film depends on three important factors; your equipment, your skill, and your imagination. It would be difficult to say which of the three is most important.

"In any event, here are some specific suggestions to help you get ready for your trip. Plan to carry a light meter; if you don't have one, an exposure guide or card is satisfactory. Be sure to keep your geography in mind; high elevations —especially if snow or sand is present—invite overexposure. So do the reflections from bald rocks and water. Intense light demands the constant use of a lens shade, especially when you are trying to record textures with side-lighting or striking effects with back-lighting. If you get caught without a lens shade, you can avoid halation and flare by using your hat or your hands to cast a shadow over the lens. However, be sure to keep these improvised shades out of the picture area.

"As for cameras, any type you possess will suffice if your skill and imagination can match the camera's mechanical efficiency. Modern cameras are wonderful! I'm positive that we professional pictorialists will find competition much more rugged the day the amateurs really learn to use what they already hold in their hands. The prospect frightens me.

"My equipment is protected from dust, moisture, heat, and light by proper packing and storage. Cameras, holders, and film are always kept in cases designed to guard them from the ravages of weather. Lenses are covered with caps and film is kept in a dry place that is as cool as can be under existing conditions.

Dust and lint are especially fearsome hazards throughout the West. Unless you are careful, it will be your misfortune to discover an otherwise prize negative featuring a blob on the end of someone's nose. Some of the unsightly dust specks can be corrected by extra work in the darkroom; others—especially those on color shots—are there to stay. The same applies to the lightning-like streaks caused by static electricity. To avoid these, wind roll film slowly and pull tabs on film packs with an even effort. Jerking the tabs out is very likely to cause static electricity, which is usually more prevalent in dry weather."

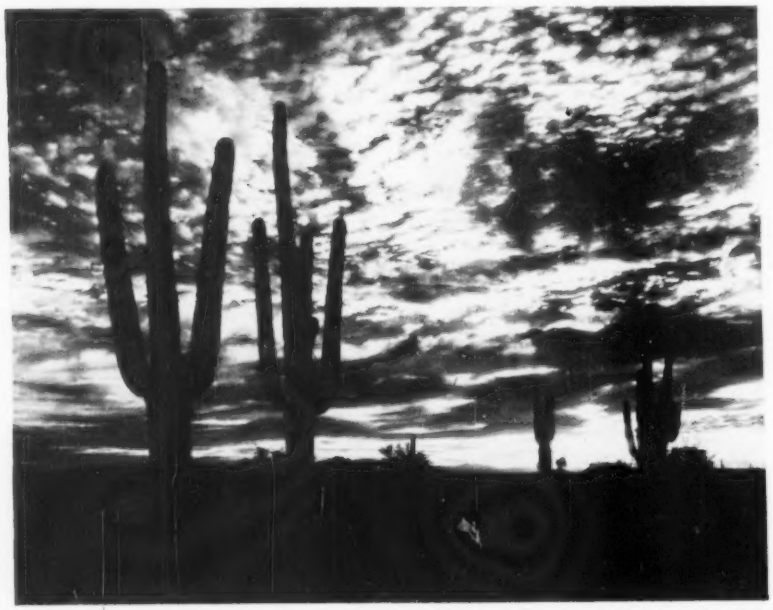
Josef Muench, who uses a 4x5 Graphic View and a 4x5 Speed Graphic, has a great deal of respect for miniature cameras. "However," he cautions, "be very, very careful about dust and vibration hazards. Use finegrain film, and develop for finegrain when processing. This precaution, of course, also applies to larger film sizes, especially if you want giant enlargements. By the use of proper film and processing, small apertures, tripod, and a cable release—well, you just about eliminate most arguments about camera size. The small cameras, I know, are much more companionable on hikes away from the car."

It is difficult to find two photographers who will agree upon the same list of photo accessories for a trip. Muench, however, is sure you should include certain items. For example, flash equipment is a "must" if you expect to shoot at night or in shadowy interiors. Many outdoor shots also will profit from flash-filled shadows. Except for these instances, the use of flash is optional. If you take your flash equipment, be sure to stock up on a selection of bulbs to suit your types of film.

An assortment of filters also is recommended if you are going to shoot much black-and-white. A useful combination is the medium-yellow (Wratten K2 or its equivalent), the dark yellow (Wratten G), and the red filter (Wratten A). The K2 filter cuts the ultraviolet light in blue skies, and allows the pure white of the clouds to come through, thus dressing up scenic landscapes. The G filter removes from shadows some of the excess blue, which the untrained eye doesn't see, and has an even more pronounced effect on clouds than does the K2. The A filter blocks much of the atmospheric haze in landscapes, and turns bright blue skies almost black, thus producing dramatic cloud pictures.

With panchromatic film, the A filter can be used to good effect when taking pictures of red flowers, or cactus blossoms in the desert. The filter transmits the red color of the blossoms, and thus produces light-colored blooms which stand out against a monochromatic background in black-and-white prints.

Muench believes that amateurs shouldn't be frightened by rules of composition. "You'll have good luck," he says, "if you avoid distortions. Also, don't clutter up a scene by trying to include too much in one shot. A picture should have only one main subject. Try your best to portray this subject as well as you can. If necessary, and if the subject is worth it, take several shots. It's better to get all of a scene, and then crop it at your leisure. After the vacation trip is over, and you are home inspecting your negatives, you'll have ample time to choose scenes which will lend them-



Western sunsets are spectacular, and offer the tourist many opportunities for colorful pictures. Muench silhouetted desert cactus against a flaming sky to make this striking shot.

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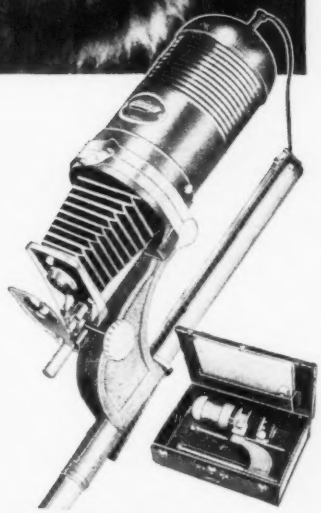

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"It's a good idea to vary your camera angle when shooting a series on one subject; also, take advantage of unique lighting at every opportunity. Look for rhythm in dominant lines, for action that is meaningful, and for light and shadow effects which are dramatic."

All of the suggestions Muench has passed along to you are the results of experiences on his various trips. For a wealth of additional picture ideas, glance at some of the Muench books in your local library or book store. Volumes like *West Coast Portrait, Along Yosemite Trails, Grand Canyon, San Francisco Bay Cities, Along Sierra Trails,* and others will offer examples of the exciting vistas that lie in store for you and your camera in the West, and will give you hours of pleasure in the years to come.

If you want to shoot your limit of wonderful color and black-and-white pictures, follow Josef Muench's sound advice; plan a vacation in the West, round up your camera gear, pack the wagon, and hit the trail.—

Take Your Camera To Camp

(*Continued from page* 77)

and spontaneity of your successful pictures: they should be among the best in your collection.

Take a tip from newsreel men and adopt their simple but effective method of covering large-scale activities. First they try for an over-all view to establish location. This is followed by several "medium shots" showing different parts of the action in greater detail. Then they take close-ups to give intimate glimpses of what each participant is doing. These close-ups are a must: they add interest and realistic detail as nothing else will, so be sure to include plenty of them.

Shooting in sequence is another trick that will improve your pictures. Make a story-telling series, even if it's just two or three shots. By shooting sequences from various distances you'll dramatize the subject matter and end up with far more interesting results. Sometimes you may not be able to get all the pictures you want on one occasion. But even if you're a Sunday visitor you may have a chance to fill in the missing shots another time. If you bring a movie camera to camp, apply the "newsreel" and "sequence" techniques when you shoot with it. These little tricks work equally well for movies or still photography.

Another time to use "newsreel" coverage is when you photograph individual sports and activities. Instruction in swimming, archery, golf, horseback riding, craft work, and dramatics—these offer endless opportunities for telling simple but interesting picture stories of three or four shots each. Often you can take the long shots as you find them; the medium and close-up pictures may have to be posed to avoid including too many campers or a distracting background. A good trick is to move your subject to a spot where there is an open sky, then shoot upwards from a low angle. (Here is a chance to make effective use of a filter to darken the sky and make clouds stand out.) These simplified close-ups will tie in with other shots in your sequence if you make sure your subject assumes his original position and you use the same props that appeared in the medium shots.

If candid photography interests you, prowling around camp with your camera ready to shoot without warning may lead to unusual pictures. For example, you'll get fine pictures when the mail arrives; spectators watching a sports event are good possibilities. But all things considered, you'll end up with more and better results by planning.

Overnight hikes are a rich source of pictures. You can catch something of the air of excitement before a hike by photographing the group getting ready to leave, rolling packs, gathering food supplies, etc. On the hike itself you'll have a chance to take interesting shots of meals being cooked and eaten in the open, campers swimming in beautiful rustic settings, and other appealing scenes. In hiking pictures seek to show the closeness to nature and the informal spirit typical of these outings.

Campfire scenes, too, are interesting to experiment with. You can make such shots by firelight alone, either at camp or out on a hike. Still better results can be had by placing a flashbulb well to one side of your camera to supplement the firelight. If you have an extension for your flashgun try this trick: place a small flashbulb (without reflector) on the unlit fire, shield your camera from direct glare by placing a camper between lens and flashbulb, then trip the shutter. An exposure of one second at *f* 8 on fast panchromatic film gives an excellent negative. Of course, the camera must be supported rigidly and all subjects cautioned to sit still.

Flash also is desirable for interior shots of tents or cabins, although close-ups of one or two campers can be made by daylight from open doors and windows. If you use open flash for such pictures, you'll do well to choose a dark day. Otherwise the outdoor areas may be overexposed.

Many opportunities for fine pictures can be found by watching for them even if your time is limited. Keep your eye out for a variety of shots as we have mentioned here — scenics-plus-human-interest, group action, individual portraits, long shots, medium shots, and close-ups. Try to connect your pictures to make a story-telling series. The result will be a photographic record that long continues to provide pleasure and satisfaction.

The pictures included with this article undoubtedly will suggest many more ideas to you. At summer camp, in fact, you're more likely to find too much to photograph rather than too little! Here is a photographer's paradise in truth, whether you shoot stills or movies in color or black-and-white. So for a doubly rich vacation experience—take your camera to camp this summer.—

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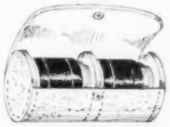

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Wideangle Finder Attachment for 35MM cameras **$1.95**

When ordering, be sure to state what camera and lens you have.

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in flash Prontor II shutter

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.3 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, has openings to f:32 and one half of the lens can be removed, converting it into a telephoto double the original focus length. The popular Prontor II shutter has eight speeds from one second to 1/200th, T and B; delayed action and built-in flash.

Other wideangle anastigmats, same features as above:
90mm f:6.3 for 3¼x4¼", 9x12cm cameras $23.95
120mm f:6.3 for 5x7" cameras $29.95
Shipping Cost 35c per lens.

POLARIZING FILTER $2.49

Series V

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

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FREE on request — TIFFEN FILTERSAFE with purchase of five or more filters (incl. polarizing) and closeup lenses. Filtersafes cost regularly $1.50 (Ser. VI), $1.25 (Ser V).

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Shipping Weights of Gadget Bags are 2 lbs. and 3 lbs.

SP1. Really the solution for the photographer with few accessories, yet just too many to carry around separately. The SP1's rectangular shape and lack of inside divisions give it ample storage space for a bag only 10"x7"x4". A reinforced bottom, a large foldover flap and two small side flaps assure maximum protection, for the contents. The SP1 also makes a sporty "over-the-shoulder-bag" for the young lady. Spiratone-priced at only **$2.95**

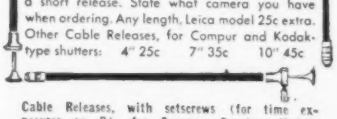
SP2. The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at $10.00—a Spiratone buy at **$5.59**

SP3. Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Budget- priced at half of list **$6.95**

SP4. A jumbo-sized genuine top-grain cowhide bag of beautiful appearance. Ample in size—9"x11½"x4"—for small press cameras and plenty of accessories, zipper around top for easy accessability at contents. Roomy inside pockets and an extra large outside pocket. An unusual opportunity for the serious amateur and professional who wants an "easy-to-get-at bag" which his friends will never suspect cost only **$10.95**

40" CABLE RELEASE $1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c 7" 35c 10" 45c



Cable Releases, with setscrews (for time exposures on B), for Compur, Prontor, Kodak, Wollensak shutters: 10" 75c 40" $1.75

All prices include excise tax. Be sure to allow for approximate shipping costs (even when no shipping weight is stated)—overpayment will be credited in full. 25% deposit required on C.O.D. orders. Everything listed is brand new and fully guaranteed.

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Three Men Cover a Party

(Continued from page 73)

camera, intelligently handled, is more than adequate for professional picture making. Conscientious amateurs who know their technique should be able to do as well.

It was quite apparent that Feingersh was working under a severe handicap. The general lighting (his "existing" photographic light) was more suited to romance than photography. Switching artfully from a 35-mm Nikon with f/1.4 Nikkor lens to a Contax II fitted with 85-mm f/2 Sonnar, Feingersh squeezed out exposure after exposure at shutter speeds ranging from 1/10 second all the way down to ¼—with lens wide open. The *cognoscenti* in the audience were wagering even money that Feingersh was piling up a string of blanks. But the day after the event, this hard-working 35-mm specialist turned up with four rolls of Kodak Plus-X negatives (three from the Nikon and one from the Contax) with a complete personal picture story of the event.

Comparing the photographs made by the different lighting methods reveals interesting variations in the rendition of identical subject matter as well as the workability of each method. The plasticity of the pictures by Feingersh, who shot with the lens wide open, contrasts with the greater depth of field and formality of Kratovil's speedlight shots. Puhn's meticulous coverage with the flash-camera shows even more formality, the result of working carefully to get the best from his equipment.

We are indebted to these capable pro's who covered their Society's annual party according to our special request. The accompanying pictures prove that good photographs can be made of big groups indoors with each of the three methods discussed—methods which amateurs also can use under similar circumstances. Keep this in mind, and the next time you attend a large affair that has some special interest for you, take your camera along. There will be pictures you'll want —and you can get 'em!—

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Popular Photography — Frank Adams

"You're not listening to me!"

PETER GOWLAND GOES TO THE BEACH

WITH HIS POLAROID LAND CAMERA

Time and again, Peter Gowland has demonstrated his special talents for making top-notch beach scenes.

And it isn't easy. Sunlight on a bright beach is tricky to handle, and the use of fill-in flash as Gowland has done here doesn't add to the simplicity. But Polaroid pictures-in-a-minute eliminate the guess-work under these conditions . . . and help Gowland select the most effective poses for his models. That's why Peter Gowland is so enthusiastic about his Polaroid Camera.

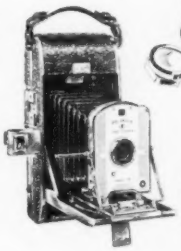
On the day Gowland made these shots, the sun was bright and high at Paradise Cove, Malibu Beach, California. Most of the pictures were shot at f6 using a No. 5 flash bulb about 6 feet from the subject.

A close look at these Gowland beach scenes reveals some of the important *quality* advances in Type 41 black-and-white Polaroid film. In brilliance of highlights and excellence of shadow detail, this new film gives results that challenge comparison with expert darkroom production. Contrast may be controlled dramatically by changing the development time. Prints are completely dry the instant they are removed from the camera.

Peter Gowland's pictures also illustrate the *fun* you can have with a Polaroid Camera this summer . . . all the features of conventional photography plus the reward of seeing your pictures as you take them. Here is photography as it *should* be . . . free from the technical barriers between you and the pictures you are *creating*.

Until *you* have used the Polaroid Camera, you haven't enjoyed the thrill of photography in its most pleasurable form.

Whether you are an amateur or a professional . . . beginner or salon exhibitor . . . visit your dealer and see the Polaroid Camera in action.



POLAROID ACCESSORIES INCLUDE

A. Filter kit. $5.95*

B. Close-up lens kit with steel Data-tape. $8.95*

C. Polaroid G-E Light Meter. $15.75*

*plus tax

POLAROID® *Land* CAMERA

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Polaroid ® by Polaroid Corporation

Talking about Movies

. . . your basic tool is your camera. Choose it carefully!

A movie camera, however simple it is to operate, is *not* a simple instrument. A camera must move film—stop it—expose it—move it on and repeat the whole process anywhere between 8 and 64 times *every second*. To build a camera that will perform these complex operations perfectly requires painstaking design, the most conscientious workmanship.

In other words, *quality* is the first thing to look for in choosing your camera. And the best place to find camera quality is in these 16mm magazine-loading Bell & Howells.

Here are some specific features that will help you make better, more ambitious films.

B&H Auto Load . . .

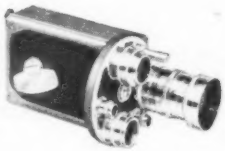
16mm magazine loading camera with 1 inch f/2.5 Filmocoted lens, $189.95

Simple magazine loading enables you to slip film in quickly . . . interchange in mid-reel without fogging a single frame.

Five operating speeds . . . you can shoot from a car, slow down sport scenes, prepare for adding sound. Speeds are *precisely* calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

Built-in exposure guide provides a help for making correct exposures. Comes in mighty handy when you've forgotten your light meter or are simply in a hurry to start shooting!

Positive Viewfinder always shows you exactly what you'll get on the screen. It eliminates "amputating"—cutting off a vital part of the scene.



B&H Auto Master

16mm magazine loading turret camera with 1 inch f/2.5 lens only, $249.95

3-lens Auto Master Turret gives you instantaneous choice of lenses. With the viewfinder objective rotating into position with each lens, you're ready to shoot with any lens instantly. You'll use the turret to add variety to *all* of your films!

(The *Auto Master* has all of the features of the *Auto Load.*)

Starting a lens family of your own . . .

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Extremely Wide Angle View—accentuates distance. $89.95

1 inch f/1.4
Gives perspective of human eye—extremely fast. $179.95

2 inch T1.6 (f/1.4)
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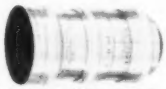

2.8 inch T2.5 (f/2.3)
Telephoto—T stopped for exact light measurement. $182.50

4 inch T2.5 (f/2.3)
Powerful Telephoto—for use under adverse lighting. $209.95

You choose a lens for what it does . . . wide angle, telephoto, or perhaps a lens that is simply fast. BUT—don't assume just *any* lens will perform its primary function, which is to transmit to the film a clear, well defined image, with the color values just right. And the quality of every member of this lens family is second to none in the 16mm field.

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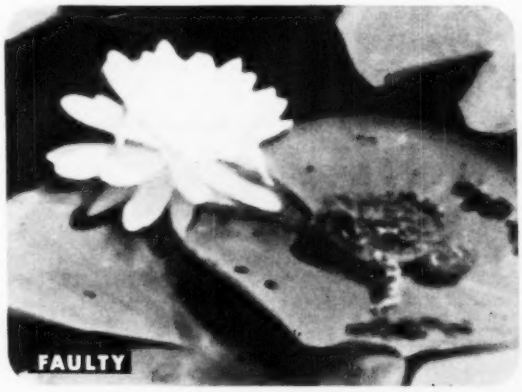
Tips for Better Movies...

By LOUIS ELL
Photographs by the Author

Improve your filming by eliminating distressing faults. Let this graphic guide help you to greater ciné success

ALL OF THE faults found in amateur movie presentations are preventable, and many of them are inexcusable—inexcusable because they are due mostly to carelessness or laziness on our part when we are filming. Since most of us want to make our movies the best possible, let's profit by looking over this pictorial checklist of common ciné deficiencies—and what to do to correct them.

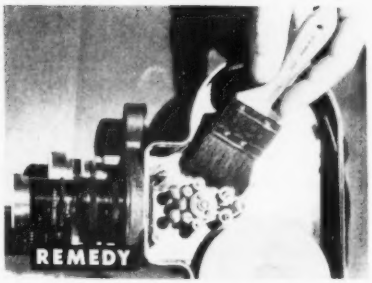
FOR MORE TIPS, SEE FOLLOWING PAGES



FOCUS CAREFULLY

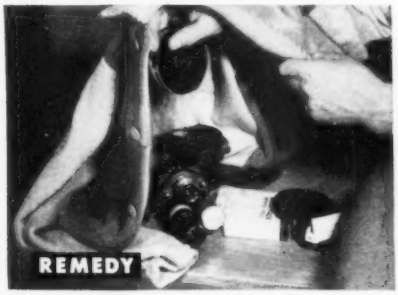
Fuzzy, indistinct scenes are recorded when the lens is not properly focused. A thumb print on lens or filter also can cause this fault. The remedy is to use a pocket rangefinder or a tape measure if you are a poor judge of distance. Clean lenses and filters with tissue or lens cleaner if smudges are in evidence. The result will be sharp, brilliant images, with pleasing contrast between the various tones.

Tips for Better Movies... (CONTINUED)



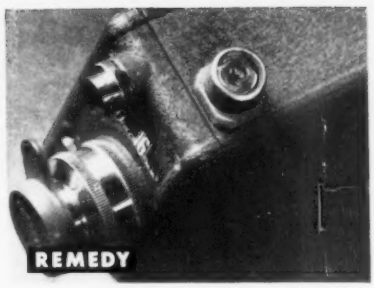
KEEP FILM GATE CLEAN

Scratches, spots, and continuous vertical lines in finished films are due to bits of dust and emulsion accumulating in the camera gate, or "cinching" film by pulling on its free end to tighten it on the spool. Before loading the camera, brush out the interior, clean the aperture and pressure plate with lens tissue, remove hardened emulsion deposits with a wooden instrument. Never cinch the film. Then your pictures will be free of these annoyances. Also keep the projector gate clean and in good repair. Store films in cans in dry, cool place.



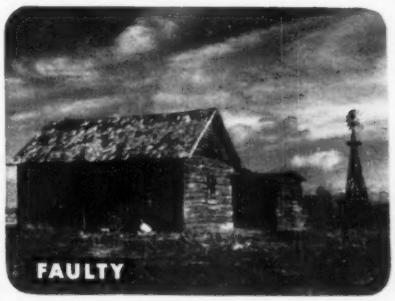
LOAD FILM IN SUBDUED LIGHT

Clear "flashes" at the edge of the screen, especially on the first and last scenes in a roll, result from loading the camera in too-bright light. Flashes throughout the film usually are caused by bent spools. Always load indoors in subdued light whenever possible. Outdoors, find a shaded place and cover the camera with a blanket or jacket. Replace all sprung spools. If these simple precautions are taken, all your scenes will be free of distressing light streaks.



HOLD CAMERA LEVEL

Tilted horizons and off-balance subjects are the result of not holding the camera level. If this effect has not been sought deliberately it becomes distressing to audiences. The remedy is to use a leveling device on your camera or, lacking that, line up the verticals in the picture with the viewfinder's edge. Straight verticals and level horizons make for strong, steady effects. A spirit level of the bubble type will keep your pictures "square with the world."



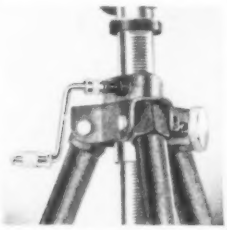
EXPOSE ACCURATELY

Overly dense images or weak washed-out ones are caused by incorrect exposure (although at times they are permissible in creating special effects). Use a meter if you own one, and abide by its reading. Otherwise, follow the directions on the exposure card packed with the film. Slight variations may be necessary with individual equipment. Determine this by experiment. Properly exposed images give a full tonal range, with clear detail in highlights and shadows. Good exposure reduces eyestrain and makes for more brilliant pictures.

STEPHEN DEUTCH DEMANDS VERSATILITY IN TRIPOD!

IN HIGH-FASHION PHOTOGRAPHY and the outstanding salon-type studies for which he is famous, Stephen Deutch wants more than mere support for his cameras. That's why he uses a QUICK-SET Tripod which gives him speedy, full-range adjustments without losing valuable time in the studio or on location. It holds his camera exactly as he wants it, no matter at what height or angle—prevents camera movement that wastes shots.

HE CHOSE A QUICK-SET ELEVATOR TRIPOD because its versatile action, dependability and quick, easy adjustment help him maintain the superior quality pictures for which he is known.



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Wide sweep crank creates powerful leverage easily to raise or lower even heaviest cameras any amount desired with perfect control and balance.

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AMATEUR SCREEN NOTES

A 16-mm sound and color motion picture, "High-Way to Hawaii," sponsored by United Air Lines, 5959 S. Cicero Ave., Chicago 38, Ill., has won top award for travel films in international competition at the third annual Film Festival of the Cleveland Film Council. The film, produced by Cate & McGlone, Los Angeles, has been viewed by almost 2½-million people in the past two years. It is available free to clubs, churches, schools and other organizations through United Air Lines' traffic offices.

* * *

Almanac Films, Inc., 516 Fifth Ave., New York 18, N. Y., announces a series of twenty educational sound films in 16 mm entitled, "John Kieran's Kaleidoscope." John "Information Please" Kieran, has studied "everything under the sun" for many years, and is a witty and universal authority on any subject from the bee to the Shakespearean tragedy. A few of the subjects included in the "Kaleidoscope" are: Bird Control, Ant City, Eyes Under Water, Giant Beetles, Liquid Air, Miracle of Life, and Moving Ex-Rays. For further details concerning availability of prints of this series write to Almanac Film, Inc.

* * *

The Carnegie Corporation of New York has made a grant of $16,000 to the Film Council of America to support its general activities, is was announced by Evans Clark, chairman of the FCA and director of the Twentieth Century Fund. The Carnegie grant will be payable over a three-year period, which began in June, 1950. This is the second grant made to the FCA by the Carnegie Corp. An original award of $20,000 was made in 1948.

* * *

Official Films, Inc., 25 W. 45th St., New York 19, N. Y., announces the release of "Basketball Thrills of 1950," a film containing the high spots of the sensational games that made sports history and headlines across the nation. The film contains close-ups of the crucial plays that led to the victories, and the disputed decision in the NCAA final game. Further information may be obtained by writing to Official Film, Inc.

* * *

Irving C. Boerlin of State College, Pennsylvania, was elected president of the Film Council of America at the annual conference of the FCA at the National Audio-Visual Convention in Chicago. Boerlin succeeds Robert de Kieffer of Stevens College. Other officers elected were: Robert Brown, dean of adult education, U of I, elected chairman to succeed John Cory of the American Library Ass'n; and Al Rosenberg, manager of the Text-Film Dept. of McGraw-Hill Book Co., New York, elected secretary to succeed Ed Stevens of Atlanta, Georgia.

* * *

"Airplanes and How They Fly" is the title of the newest one reel film in the YAF Elementary Science series released by Young America Films, 18 E. 41st St., New York 17, N. Y. Aimed chiefly at the middle grade and junior high level, this film uses animation and photography to give an elementary explanation of how an airplane flies. Prints may be rented or purchased directly from YAF.

* * *

World In Color Productions, 108 W. Church St., Elmira, N. Y., announces twelve new color motion pictures covering major attractions of the state of Florida. Each film is available in 100 ft. 16-mm silent or 50 ft. 8-mm. Subjects include the John and Mable Ringling Museum of Arts, City of Miami Beach, Marineland, and Everglades National Park.

* * *

A catalog of motion pictures and slide-films covering many phases of the American economic system has been prepared by the staff of Film Research Associates. Besides furnishing details on 134 films, this "Film Guide for Economic Education" contains a preface by Dr. Louis S. Goodman, FRA's executive director, on the "film forum" technique of combining discussion with film presentations. The guide, "Staff Service Bulletin No. 13," is being distributed without charge to service members of FRA. Non-members may purchase it for $1.50 by writing to FRA, 135 W. 52nd St., New York 19, N. Y.

* * *

Young America Films has released the fourth in its new series of speech training films. "Speech: Using Your Voice" was

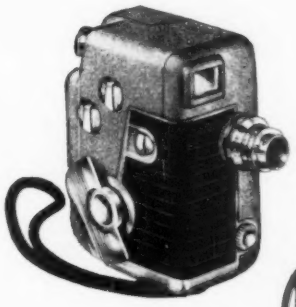
now, more than ever

Summertime is Movie-time

With the new 1951 Revere equipment it's easier than ever to have thrilling, natural-color action movies of all of summertime's magic moments! Revere gives you the precision design and workmanship . . . the "extra convenience" features . . . the unfailingly brilliant performance . . . that make movie-making simple as taking snapshots.

See the new easy-on-the-budget Reveres at your dealer's now. Compare Revere value, feature for feature, and you'll see why countless cine enthusiasts choose Revere over all others!

REVERE CAMERA COMPANY, CHICAGO



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New type magazine loading is quickest and simplest ever devised. Amazingly compact! Micromatic view-finder with click stops, five speeds, single frame exposure, continuous run. With F2.5 coated lens, including tax . . . . . only **$112.50**

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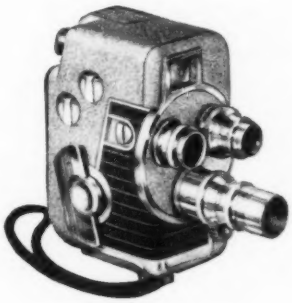
Plastic carrying case with strap. Camera and case, complete **$116.50**



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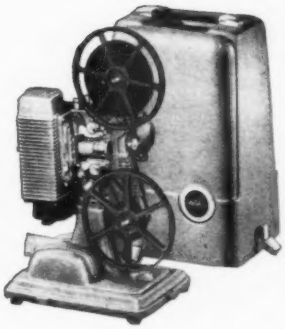

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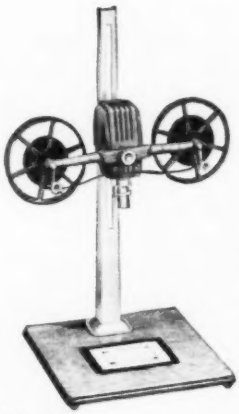

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EVERY QUALITY FEATURE YOU COULD WANT:

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The World's Finest Lenses

made under the guidance of E. C. Buehler, professor of forensics at Kansas University and author of the book "You and Your Speeches." This one reel film is directed at the problem of common speech or voice faults in both formal and informal speaking, showing how to make the most of your voice in everyday life situations. Prints may be rented or purchased from YAF, Inc., 18 E. 41st St., New York 17, N. Y.

* * *

Walter Colmes, veteran motion picture producer, has been elected president of Encyclopaedia Britannica Films, Inc., educational motion picture producers, according to William Benton, chairman of the board. Colmes, 33, succeeds C. Scott Fletcher, who recently resigned to work with the Ford Foundation.

* * *

Information of interest to amateur movie fans is contained in the leaflet, "Preserving 8-mm and 16-mm Film," which is available free on request. Write to U. S. Photographic Equipment Corp., 442 Rogers Ave., Brooklyn 25, N. Y.

* * *

British Information Services has compiled a bibliography of 16-mm sound films, and books and pamphlets dealing with Civil Defense. The nine-page booklet will be sent free to persons requesting it. Write to them at 30 Rockefeller Plaza, New York 20, N. Y.

* * *

Young America Films has released a new film dealing with the American way of life, entitled "A Day of Thanksgiving" (1¼ reels, 16-mm sound, sale price $55). The address is 18 East 41 St., New York 17, N. Y. For rental, contact the nearest rental library.

NEW HOME MOVIES

THE MacARTHUR REPORT. 1 reel, black-and-white. Sale: 16-mm sound $19.75; 16-mm silent $9.75; 8-mm $5.95. United World-Castle Films, Inc., 445 Park Avenue, New York 22, N. Y.

This film opens with the current stormy controversy in Washington and flashes back to West Point and the beginning of the General's climb to fame. Included are scenes from World War I with MacArthur being decorated by General Pershing and his subsequent appointment as military organizer of the Commonwealth Army of the Philippines; World War II scenes of the Japanese sneak attack on Pearl Harbor,

guerilla fighting on the Philippines, the defense of Corregidor, the Japanese surrender aboard the "Missouri" and a coverage of the present Korean crisis—from MacArthur's appointment as U.N. commander in the Far East to his meeting with President Truman on Wake. The film reaches an historical climax in President Truman's recent action relieving MacArthur of his command.

WONDERS OF THE DEEP. 1 reel, 10 min., 16-mm sound. Rental $1.50, available for sale. British Information Services, 39 South LaSalle St., Chicago 3, Ill.

The cameras are taken under water for this film—there they record many facets of a hidden world, including the interior of a sunken troopship and the firing of a torpedo from a submarine.

A SAILOR IS BORN. 2 reels, 20 mins., 16-mm black-and-white sound. Rental $2.50; available for sale. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Produced for the Admiralty, this film describes in detail the training of sailors. Navy life begins with 36 weeks at the training school of *H.M.S. Ganges* and culminates with maneuvers at sea. First shore leave is at the great Naval base at Gibraltar.

CARE OF HAIR AND NAILS. 1 reel, 16-mm black-and-white sound. Sale $50; rental prices on application. Encyclopaedia Britannica Films, Wilmette, Illinois.

Playing a double role in encouraging proper care of hair and nails, this film explains why such care is important. The theme is expressed through a fairy-tale character used as a medium to impress children with the necessity for good grooming. Collaborator is Eugene F. Senear, MD., head of the department of dermatology, College of Medicine, University of Illinois.

EVERY DROP TO DRINK. 2 reels, 20 mins., 16-mm black-and-white sound. Rental $2.50, available for sale. British Information Services, 39 South LaSalle St., Chicago 3, Ill.

This film shows how the Metropolitan Water Board met the problem of supplying pure water to the huge population of London. It describes the process of purification, and the pumping system which serves an area of 540 square miles.

Movies Sell Religion

(Continued from page 79)

instance, he did pioneer work in filming photosynthesis—the mysterious process by which a green leaf uses sunlight to create food. With the aid of photomicrography and time-lapse techniques he made remarkable pictures of this magic actually taking place inside a live leaf cell.

Time-lapse photography, recording changes too minute for the normal eye or lens to notice, is a fascinating technique with many uses. The way it works is simple. If Dr. Moon wants to show the growth of a geranium plant, for example, he makes a series of single-frame exposures on movie film. An interval of a minute, hour, day, or even longer is left between each exposure. When the series is run through a projector at normal speed, the plant will appear to grow with amazing rapidity because several months' time have been compressed into a few seconds. An electronic timer triggers the camera automatically, controls interval length and exposure.

One of the most interesting time-lapse sequences recorded for "Sermons from Science" is a series showing the movement of different plants during growth or when following a light source. Each plant has a rhythm all its own. The slowpoke bird-of-paradise flower contrasts sharply to fast-growing fuchsia which shoots up in quick spurts as if the plant had hiccups. Another amusing scene shows pansy blossoms following the sun with motions like the heads of fans watching a tennis match.

Dr. Moon's expert camera technique and scientific know-how can dramatize the most commonplace items. Epsom salt crystals, for example, create Picasso-like designs in gorgeous color when photographed under polarized light. The salts are dissolved, then placed on a piece of polarized glass and heated on an electric stove. Boric acid crystals, balsam, or

BULK FILM

AVAILABLE in 8mm DOUBLE, 16mm SILENT, and 16mm SOUND.

Type of film	50 ft.	100 ft.	400 ft.
Weston 50-32 for outdoor and indoor use, fully panchromatic	$ .75	$1.50	$6.00

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8mm silent: 16mm available in both silent & sound.

CHARLIE CHAPLIN COMEDIES
- One reel each: "The New Janitor"; "Between Showers"; "The Rounders"; "His New Profession"; "In the Park"; "By the Sea."
- Two reels each: "In the Bank"; "His Night Out"; "His New Job"; "The Tramp"; "Work"; "Shanghaied."

RELIGIOUS FILMS
- 9 reels each: "St. Anthony of Padua"; "Messenger of the Blessed Virgin" (Story of Bernadette).
- 8 reels each: "The Crowned Thorn" (Life of Christ); "The Christiade."

8mm, 50 ft.	$ 1.00
8mm, 200 ft.	4.00
16mm, 100 ft.	2.00
16mm, 400 ft.	8.00
16mm, 400 ft., sound	12.50

8mm and 16mm SILENT FEATURES

Title	Star	Reels
"Shadows"	Lon Chaney	7
"Covered Wagon"	Alan Hale	6
"Behind the Front"	Wallace Beery	5
"We're in the Navy"	Wallace Beery	5
"Lady Windermere's Fan"	Ronald Colman	5
"Eagle of the Sea"	Ricardo Cortez	5
"Lost World"	W. Beery & L. Stone	5
"The Americano"	Douglas Fairbanks	5
"Last of the Mohicans"	All Star Cast	5
"Captain Swagger"	Rod La Rocque	5
"Yankee Clipper"	Wm. Boyd	5
"Night Cry"	Rin Tin Tin	5

8mm, $5 per Reel—16mm, $7 Per Reel

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100', outdated, still takes perfect pictures. Processed by Eastman Kodak. $10 value. $5.00 each 100' roll

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- TREMENDOUS CLEARANCE SALE
- ALL FILM FULLY GUARANTEED
- COLOR FILM AT THE PRICE OF BLACK & WHITE

Film manufactured by nationally known firm. All film is GUARANTEED. Late 1952 dating. Price of film includes FREE processing and return postage.

	COLOR	B & W Weston 50
8mm roll, 25 ft. double	$2.75	$1.50
8mm mag., 25 ft. double	3.25	2.75
16mm roll, 100 ft.	7.50	3.00
16mm mag., 50 ft.	4.95	2.75

35mm FILM

For Kodak, Argus, Leica and Other Cameras

Available in any of the following types
ANSCO: Fino-pan, ultra speed & supreme
KODAK: Plus x, super xx, & background x
DUPONT: Superior #2 & superior #3

100 foot roll	$1.25
100 foot roll, notched	1.40
200 foot roll	2.40
200 foot roll, notched	2.60
400 foot roll	4.75
400 foot roll, notched	5.25

the notched film has the proper tongued cut-out at every 36 exposure with extra film allowed for loading cartridge or threading camera. ALL FILM SUPPLIED IN METAL CANS.

35mm COLOR 20 EXPOSURES Including Free Processing

AND MOUNTED IN SLIDES

$2.25 EACH

FILM IS SUPPLIED WITH HANDY MAILING BAG. PROCESSED FILM IS RETURNED TO YOU POSTPAID.

COLOR ROLL FILM

now available for all popular cameras equipped with shutter speeds and adjustable lens openings.

PRICES BELOW INCLUDE: FILM and PROCESSING of color transparencies

127	120/620	116/616
$1.60	$1.75	$2

each roll is packed with handy mailing bag for return to us. After processing transparencies will be returned to you postpaid.

PRICES BELOW INCLUDE: FILM, PROCESSING of color transparencies, PLUS 6, 3¼x4½ JUMBO COLOR ENLARGEMENTS with distinctive white borders.

127	120/620	116/616
$4.15	$4.25	$4.50

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ON EACH ROLL OF FILM YOU SAVE UP TO 39¢!

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- WESTON 40 RATING

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$1.95 FOR 10 ROLLS

20 rolls	$ 3.75
30 rolls	$ 5.50
50 rolls	$ 8.75
100 rolls	$16.50

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No need to ever rewind your films again. Show your favorite 16mm films (sound or silent) again and again without rewinding. Fits all projectors. Price includes two 400 foot reels and mounting bracket. $3.00

extra reels, 50¢ each

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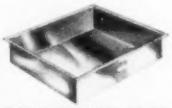

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Complete with two insert tanks for developing and fixing—3½, 10, 15, 28, 48 gallon capacity.

FILM PACK DEVELOPING HANGERS—New, special construction, to hold thin base film securely during all processes of developing.

AUTOMATIC ROCKER WASHER
Stainless steel double section sink—Washes prints up to 20" x 22". Large capacity.

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Includes 3-compartment jacket and two insert tanks.

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16mm SOUND-ON-FILM SINCE 1931

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PROCESS IT YOURSELF FOR EXTRA SAVINGS

Use this new Superior De Luxe Cine Reel to process your own film and save $$$. Includes everything you need . . . developing reel, drying rack, and tray—all complete and ready to go. Has capacity for 100 feet 8 or 16mm film. Complete simple instructions are included. It's easier than you think. It's FUN! . . . and it saves you money. Price, F.O.B. Chicago . . . $19.95

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Complete, purity tested reversal chemicals with full instructions for use. Nothing to add but water.
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Professional quality reversal processing. Fast 24 hour service on any type black and white movie film.
100 Ft. 16mm . $1.25
50 Ft. 16mm . .75
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Make 8 or 16mm titles quickly, easily in B & W or color. Consists of black felt surfaced board on which white letters are placed. Kit includes 125 one-inch assorted letters. Complete kit. $1.50.

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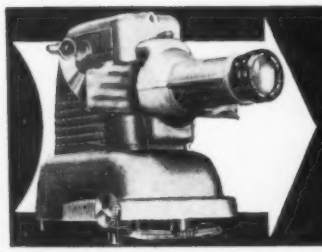

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potassium ferrocyanide also provide dramatic color pictures that look like impressionistic paintings.

Did you ever wonder how a bat can fly in the dark? Dr. Moon's camera gives a graphic answer to this mystery. Photographed in a laboratory, blindfolded bats are shown zooming with uncanny precision between piano wires stretched across the room. But when the animals are allowed to fly with their *mouths* taped shut they have frequent crack-ups. The answer? Bats in flight emit supersonic squeaks which bounce off nearby objects and act as a warning.

The unerring sense of direction shown by plovers (a short-billed shore bird) was another film subject. Plovers make an annual 10,000-mile flight migrating from Labrador to Argentina and back. They fly much of this distance over ocean where only a few pinpoint islands are available for landing. Should the plovers miss these landing bases death would be certain. But the birds never—as far as is known—lose their way. Amazing feats like this are typical of the subject matter chosen by Dr. Moon to prove that order, not mere chance, rules the universe.

Dr. Moon put on a diving suit and descended 150 feet below the sea to make "Voice of the Deep," a sound film starring the weird creatures on the ocean floor. With the aid of a hydrophone (an underwater microphone) he picked up the "voices" of croakers, sea turtles, and snapping shrimps. The result was an undersea symphony rivaling the chatter of a barnyard in volume and variety.

For camera equipment on this submarine jaunt, Dr. Moon used a Cine-Kodak Special enclosed in a waterproof box and fitted with an external focusing device. During Dr. Moon's first dive to ten fathoms he encountered camera trouble: 100 feet of film were exposed when only 30 should have been used. But unusual technical problems are all in a day's work for Dr. Moon and his assistants. The mystery was solved after three test dives—increased pressure had unreeled the film. A new electric release switch eliminated this trouble and from then on the underwater camera faithfully recorded sharks, porpoises, shrimps, and octopuses on the ocean floor.

Anybody who has seen these "Sermons from Science" films will agree that they are effective. Subject matter is dramatic, fascinating, even sensational. The photographic techniques used are interesting in themselves. And the films do a good job of "selling" the belief that God's hand can be found everywhere in nature.

Whether the camera reveals a microscopic leaf cell or the immensity of interstellar space it can perform an important service for religion, Dr. Moon feels. By recording natural wonders in an unforgettable manner, photography can arouse wonder and stimulate thought. It can help prove that the universe is ruled by more than random chance. Above all, the camera has universal appeal: a farmer or a city-dweller, a child or an oldster; a Zulu or an American all can enjoy and understand what pictures have to say. This, says Dr. Moon, is photography's great mission in the cause of religion.—

YOU TOO CAN MAKE OUTSTANDING PHOTOFLASH PICTURES

▲ Raccoons obligingly posed for Harold Moore, of Highland, Ohio, who used a Rolleiflex at f.16 and 1/250th. The raccoons were caged, but still active.

▲ The girl looking at flowers was taken by Ruth F. Bushman, of Philadelphia, with a 4" x 5" Graflex at f.16 and a 200th using two #31 photoflash bulbs.

Animals or children, both active and restless, require speed of decision. Yet, this speed should not be allowed to lessen photographic care and precision.

The raccoons have sharpness and good composition *plus* lighting contrast to emphasize their natural charm. The composition resulted from careful cropping; the lighting came from a single #5 bulb near the camera. A low camera, plus two lights were used for the picture of the girl; one bulb was high and in front, the other, low and deflected for side-lighting contrast.

Certainty and control are paramount in picture making: For dependability and sureness, get Westinghouse lamps for all darkroom and photographic needs. There are no better lamps than Westinghouse.

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FOR LEICA & EXAKTA

These exciting lenses add new scope to your Leica or Exakta—at exceptionally moderate cost. In every way, they match the quality of these famous cameras with their own fine appearance and superb picture taking.

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135mm f4.5 Culminar Telephoto $75.00*
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rangefinder coupled
35mm f4.5 orthostigmat Wide Angle, rangefinder coupled 10.50*
Wide Angle lens, viewfinder for 35mm 60.00*

FOR THE EXAKTA
135mm f4.5 Culminar Telephoto 60.00*
85mm f2.8 Culminar Portrait ..... *plus tax

All Lenses Are Factory Coated

FOR 8mm MOVIE CAMERAS

Use this crisp telephoto lens to bring your distant shots 3 times closer. Its got everything you want in a high quality movie lens—check diaphragm stops, depth-of-focus scale, built-in sunshade, beautiful black and chrome design.

1½" f2.8 Cassar Telephoto, factory coated $34.45

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

1951 Southwest International Salon of Photography*, Southern California Association of Camera Clubs and San Diego County Fair, Del Mar, California.

On exhibit at San Diego County Fair, June 29 to July 8.

9th Calgary Stampede Salon of Pictorial Photography, Calgary Photographic Society, Calgary, Alberta, Canada.

Closes June 18.
Entry fee $1, four prints allowed.
On exhibit at Calgary Exhibition and Stampede, July 9 to 14.
For information and entry blank write Gordon M. Tranter, 215 6th Ave. West, Calgary, Alberta, Canada.

3rd Hawaii International Color Slide Exhibition*, Hawaii Color Pictorialists, Honolulu, Hawaii.

Closes June 30.
Entry fee $1, four slides allowed.
On exhibit at Honolulu Academy of Arts and Library of Hawaii, July 16 to 19.
For information and entry blank write H. E. Ajamian, 2551 Manoa Rd., Honolulu, Hawaii.

4th International Exhibition of Pictorial Photography, Society of Pictorial Photography in Denmark, Copenhagen, Denmark.

Closes July 1.
Entry fee $1, four prints allowed.
On exhibit at Charlottenborgs Art Gallery, Copenhagen, Aug. 12 to 26.
For information and entry blank write Mr. Aage Remfeldt, Society of Pictorial Photography, Havdrup, Denmark.

4th Hartford International Salon of Photography and Color Slide Exhibit*, The Wadsworth Atheneum, Hartford, Connecticut.

Closes July 10 for color, July 17 for prints.
Entry fee $1 for four entries in each section.
On exhibit at Wadsworth Atheneum, Aug. 1 to 31.
For information and entry blank write Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

1951 Witwatersrand International Salon of Photography*, Camera Club of Johannesburg, South Africa.

Closes July 14.
Entry fee $1, four prints allowed.
On exhibit at the Johannesburg Public Library and Durban Municipal Art Gallery, during Sept.
For information and entry blank write Salon Sec'y., Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, South Africa.

10th Sao Paulo International Salon of Photography, Foto-Cine Clube Bandeirante, Sao Paulo, Brazil.

Closes July 15.
Entry fee $1, four prints allowed in each of two classes.
On exhibit at Prestes Maia Galleries during Sept.
Information and entry blanks for American and Canadian exhibitors are available from Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis.

First Exhibition of Scenery Photographs, New York State Museum, Albany, New York.

Closes July 25.
No entry fee, four prints allowed.
Photographs must have been taken within New York State.
On exhibit at New York State Museum, Aug. 1 through Sept. 30.
For information and entry blank write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

XVIII International Iris Fotosalon, Antwerp, Belgium.

Closes July 26.
Entry fee $1, four prints allowed.
On exhibit at Royal Zoological Society, Antwerp, Sept. 1 to 15.
For information and entry blank write E. Borrenbergen, 265, Dambruggestraat, Antwerp, Belgium.

Fourth Annual International Photographic Exhibition*, Illinois State Fair, Springfield, Illinois.

Closes July 31.
Entry fee on request.
On exhibit at Illinois State Fair, Springfield, Aug. 9 to 19.
For additional information and entry blanks write S. P. Wright, Linden Lane, R. No. 3, Springfield, Ill.

12th Annual Vancouver International Salon of Pictorial Photography*, Pacific National Exhibition, Vancouver, British Columbia, Canada.

Closes Aug. 3.
Entry fee $1, four prints allowed.
On exhibit at Pacific National Exhibition, Exhibition Park, Vancouver, Aug. 22 to Sept. 3.
For information and entry blank write Pacific National Exhibition, Exhibition Park, Vancouver, British Columbia, Canada.

1951 Western Salon of Photography, Western Counties Photographic Federation, Cornwall, England.

Closes Aug. 4 for entry blanks, Aug. 11 for entries.
Entry fee $1 for four prints or six color slides.
On exhibit at County Museum and Art Galleries, in conjunction with the Festival Of Britain, Aug. 27 to Sept. 8.
For information and entry blank write G. A. T. Lanfear, 56, Lemon St., Truro, Cornwall, England.

2nd Southgate International Color Slide Salon, Southgate Photographic Society, London, England.

Closes Aug. 11.
Entry fee $1, four slides allowed.
On exhibit Sept. 10 to 22.
For information and entry blanks write W. J. Linbird, 22 Wynchgate, Southgate, London, N. 14, England.

Third Annual Chinese International Photographic Society, New York, New York.

Closes Aug. 18. Open only to photographers of Chinese descent.
Entry fee $1, four prints allowed.
On exhibit Sept. 1 through 3, at site to be announced.
For information and entry blank write Wellington Lee Studios, 44 Mulberry St., New York 13, N. Y.

First Cleveland International Photographic Salon*, Photographers' Exhibit Society of Cleveland, Ohio.

Closes Aug. 20.
Entry fee $1, four prints or slides allowed.
On exhibit at Higbee Galleries, Cleveland, Sept. 10 to 21.
For information and entry blanks write Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

11th International Focus Fotosalon of Amsterdam, Holland.

Closes Aug. 20.
Entry fee $1, four prints or slides allowed.
On exhibit in Amsterdam, Sept. 15 to 30.
For information and entry blanks write Secretary, Fotosalon Amsterdam, Zuider Stationsweg 33, Bloemendaal, Holland.

2nd International Salon of Photography*, Jonkopings Fotoklubb, Jonkoping, Sweden.

Closes Aug. 25.
Entry fee $1, four prints allowed.
On exhibit at Toen Hall, Jonkoping, Sept. 22 to 30.
For information and entry blank write Ingvar Sjoberg, 32 Barnarpsgatan, Jonkoping, Sweden.

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KODAK "35", F/3.5 R.F.	69.50	7.00
KODAK FLASH BANTAM	42.95	5.00
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KEYSTONE "K 22", F/2.5	54.50	5.50
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(*Continued from page 26*)

ordination, are devoted to definitions of electrical units of measurement. The background of this legislation is described in National Bureau of Standards Circular 475, *Establishment and Maintenance of the Electrical Units*, available at 25 cents from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. The content of the thirteen component sections of the new law can be found on page 663 of the October 1950 issue of the *Journal of the Optical Society of America* along with an interesting account of the law's enactment.

Cine Camera for 16- and 35-mm! A new model of the Eclair Camerette (see T&T, p. 28, February 1951 PP) which can be used interchangeably for 16-mm and 35-mm cine work is now being distributed in this country by the Benjamin Berg Agency of Los Angeles and Victor Kayfetz of New York. The camera is adapted for either size by merely attaching a 16-mm or 35-mm film magazine to the camera body and inserting or removing the 16-mm mask from the film gate. The 16-mm Eclair magazine is essentially a shimmed out 35-mm magazine with 16-mm sprockets replacing the 35-mm size. Small producers who are obliged to keep expenses at a minimum may find this equipment valuable as a 16-mm location scouting camera as well as a 35-mm black-and-white production camera. Like the standard model Camerette, portability and flexibility are the principal features of this dual-purpose instrument.

Fairchild "Wafer" Shutter. An important achievement in between-the-lens shutter design was demonstrated last January at the Washington, D. C., convention of the American Society of Photogrammetry—the Fairchild High-Speed Drawer-Type Shutter. The top speed of this shutter is 1/800 second. It is only 0.070 inch thick, designed to slip between the elements of the 6-inch Metrogon lens which is extensively used in aerial photography and mapping. The effective aperture of the Fairchild shutter is $\frac{7}{8}$ inch, and its simplified design makes use of only 2 pairs of blades actuated by a delicate spring force. Operated on a test stand at the January meeting, it went through 35,000 cycles without damage, and tested out satisfactorily for operation at temperatures ranging from −65 F to 160 F. Drawer-type structure is specially convenient for military applications, for the unit can be quickly removed for repair or adjustment while a replacement is substituted. Moreover, the centering of the lens elements in the barrel is not risked or disturbed, as often happens when lenses are mounted on fixed between-the-lens shutter assemblies. An iris diaphragm is not included in the Fairchild shutter unit because it would add 0.020 inch (almost 30 percent) to the total thickness. However, a retarding gear can slow the shutter operation to 1 sec-

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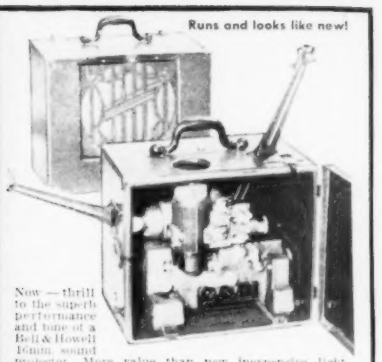

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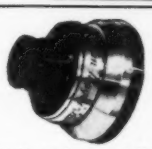

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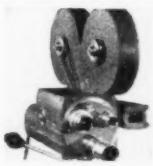

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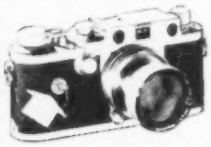

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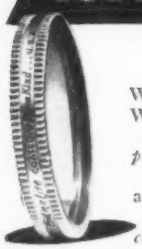

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ond, as required. Electrical tripping is used. Similar units with wider central apertures are now being developed by Fairchild.

View Camera Roundup. The old bromide about view cameras tilting and swinging in the wrong direction or providing every conceivable control but the "right" one has been worn pretty thin by now. Inexpensive view cameras and flexible press-type cameras obviously won't do everything. But custom conversions are possible if you want to pay the price. A number of skilled camera engineers specialize in this service. If you take the time needed to survey the market, you will find studio cameras that do almost everything—at prices ranging up to $450. Late-model Deardorff, Ansco, and Kodak view cameras enjoy a loyal following. Postwar Linhof cameras imported by Kling Photo Supply are deserving of careful consideration. The recent trade show of the MPDFA at Atlantic City saw the debut of two new models of the Berlin-made Bermpohl camera (a deluxe teakwood and leather job) as well as the all-metal Swiss Sinar view camera, one of the most versatile and feature-studded outfits of the type we have ever seen. The Bermpohl is coming in through Saul Bower and the Sinar through Heitz and Lightburn, both New York concerns.

Cameras, Imported . . . The Contax IIIa, deluxe version of the postwar Contax IIa which has a small photoelectric exposure meter built atop the camera housing, recently made its debut here under the auspices of Carl Zeiss, Inc., New York. Slimmer and lighter than the Contax III, its prewar counterpart, the new model uses bayonet mounted Zeiss lenses which also fit the Contax II and III as well as the postwar model IIa.

. . . The semi-automatic Zeiss Tenax sequence camera is back again in a postwar version—made by Zeiss-Ikon and distributed here by the Ercona Camera Corporation. Each time the trigger-like lever on the front of the camera is depressed, the film is transported and the shutter (a Compur Rapid with "F-type" internal flash synchronization) is cocked for the "next" exposure. The Tenax makes 50, 1-inch square frames on standard 36-exposure lengths of 35-mm film. Prices: with *f*/3.5 Zeiss Tessar lens, $89.50; with *f*/3.5 Novar, $66.00.

. . . Ihagee of Dresden is now making a simplified version of the Kine Exakta camera, the 35-mm Exa Reflex, which combines many of the basic features of the Exakta with a simplified shutter system at appreciable savings. The shutter operates at only four "instantaneous" speeds (1/25, 1/50, 1/100, and 1/250 sec) and "Bulb." The camera uses all Exakta lenses and accessories interchangeably as well as the Prism (eye-level) finder. It also has built-in synchronization with separate sockets for electronic flash and 20-ms flash lamps. Prices range from $108.90 through $133.95 (FET included) depending upon the choice of lens equipment—*f*/3.5 and faster.—

Teaching Health With a Camera

Pictures make good wedges—sharp instruments to pry open the minds of the public. The Division of Public Health Education, Texas State Department of Health, uses photographs to indoctrinate the public in established practices and innovations in public health.

All sorts of photographs are used, and their applications are many. Pictures of school children in dungeon-like classrooms are used to campaign for more and better classroom buildings. Photographs of procedures followed in making blood tests, and in taking X-rays, are used to educate the public to the value of these medical practices. Children are shown movies which teach the importance of dental hygiene. Rat and rodent infestation in public places is demonstrated to civic groups by means of photographs. All types of people are informed of proper waste disposal and sewage treatment methods, of insect control, of cancer symptoms, of laboratory techniques, and of many other facets of public health, by being shown photographs and motion pictures on these subjects.

The Texas program is ambitious and successful. Like anything else, its success depends on proper understanding of the tools and techniques available. Good equipment in the hands of expert photographers has proved the key to better living. The imaginative photographic craftsmen employed use movie and still cameras for making educational movie shorts, color slides, and publicity photographs. The Department reproduces all film productions, and makes copies available for world-wide distribution. It also maintains complete darkroom facilities.

The progressive spirit of Department authorities, excellent photographers, and top-flight equipment add up to modern health education. The fact that more than 22,000,000 people in this country and abroad have seen health films produced

Pictures such as this teach laboratory technique used by Texas Health Dept.

by the Texas Health Department is an accurate gauge of that organization's success in visual education. Photography is in the van of the battle for healthier living.—*Irv Lieberman, Cleveland, Ohio.*

Tina's portrait is made, using only light given off by fireflies in jar at left. Exposure was 2 minutes at f/4.7.

Firefly PORTRAITURE

By JIM MOONEY

Chattanooga (Tenn.) News-Free Press

WHEN photographers group together and discuss flash and strob lighting, someone usually comments, "There's always daylight, you know." Well, I think I can go him one better by saying, "There are still fireflies, you know." Yes, pictures can be made by the light of fireflies, as you can see here. This is how it came about. After watching my two children collect what we always have called "Lightning bugs," in jars—I noticed that, after dark, the bugs threw quite a bit of light onto my daughter's face. Maybe there'll be enough to make a portrait, I thought. So we all turned out and collected bugs—until we had maybe a hundred in a jar. I wrapped tinfoil around one side of the jar to serve as a reflector, and asked my daughter, Tina, to be the model. I sat her down by a small table, rested her head on her hands so as to get as little movement as possible, placed the camera on the table close to her, set the jar of fireflies about an inch from her face, and turned the room lights out. The fireflies crawled up and down inside the jar—thus giving a fairly even, though flickering, light to illuminate the model's face. I exposed about two minutes at f/4.7 on Eastman Super Panchro-Press, Type B film—and there it was—a firefly portrait.—

Children captured what they called "Lightning Bugs"—put 100 in a glass jar.

Set-up shows placement of jar. Tina rests head on arms to minimize movement.

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Wireless Flash

(*Continued from page* 81)

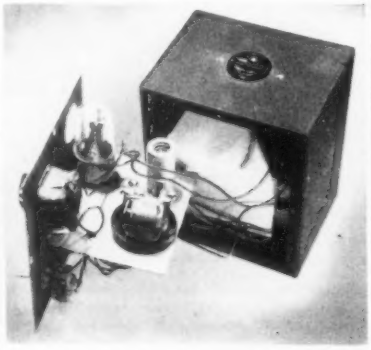
6AK5 tube to energize the small relay which is in series with it; when this happens, a six-volt current is applied to the socket into which the auxiliary flashbulb line is plugged.

When light strikes the phototube, current will flow (usually just a few millionths of an ampere), and this current sets up a voltage drop across the 2-megohm resistor; this voltage is thus applied to the control grid of the 6AK5.

By means of the potentiometer, we have adjusted the "operating point" of the 6AK5 so that it is passing current through the relay, but not quite enough for it to energize; it is on the verge of energizing. Now the voltage due to current flow in the phototube appears on the grid of the tube, and since the tube has a very high gain, current flow increases greatly and the relay energizes, setting off the flashbulb.

Actually, this all happens in an extremely short length of time. The following would be the sequence of events:

Set up the remote-control unit in the spot it is going to occupy when the picture is taken. This may be around a corner, back of a post, or almost anywhere, just so that the opening in the box where light reaches the phototube is facing in a direction where it will pick up either direct light from the flashbulb at the camera, reflected light from a wall or ceiling, or direct light from a flash actuated by another remote-control unit.



Interior view shows component parts and shelf, under which batteries are placed.

Turn on the switch so the tube will heat up.

Adjust the potentiometer so that the relay just energizes, as shown by the lighting-up of the flashlight bulb, which is also in the flashbulb circuit. Then, turn back the potentiometer until the flashlight bulb just goes out; now the unit is on the verge of tripping. Plug in the auxiliary reflector and insert the flashbulb.

Now, when the camera shutter is tripped, the synchronized flashbulb on the camera begins to fire; the unit picks up this light even before the first bulb reaches its peak, and the second bulb goes off. As mentioned before, this unit

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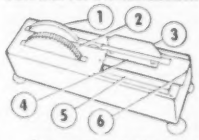

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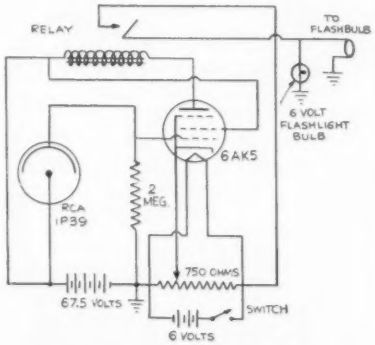
synchronized at 1/200 second with some time to spare.

Construction details will be mainly up to the builder. The cabinet used here was made by Bud Radio, Inc., (2118 E. 55th St., Cleveland 3, O.), and their type number for this particular unit is CU-729. A small shelf may be fastened to the front panel, to mount the two tubes and the relay. This can be made or bought. The 67½-volt battery is a Ray-O-Vac No. 4367; the 6 volts (for firing the flashbulb) are obtained by soldering standard No. 2 flashlight cells in series. The batteries can be taped together, and shielded from the rest of the assembly by means of a sheet of heavy cardboard.

There is some leeway in the size of the potentiometer—any value between 500 and 1000 ohms will work satisfactorily. The resistance in the phototube circuit could be smaller, but sensitivity is low-



Schematic representation of circuit.

ered if the value of 2 megohms in the resistor is reduced materially. A better way to reduce sensitivity for some specific occasion would be to use neutral-density filters over the phototube.

There are many phototubes on the market which could be used equally well in this circuit. But, since they are made with specific response characteristics (to infrared light, to blue light, etc.), one should be used which is most sensitive in the center portion of the light spectrum—that is, to white light—if best results are to be obtained for all-around usage. The actual size of the tube must be considered also, since we are working in a fairly small box. In one of the units built, an RCA 1P39 tube was used, and in another an RCA 1P37, mounted horizontally, was used. Both tubes work equally well and both give good results.

The relay used here was a 5000-ohm plate circuit type. It will energize with 4 milliamperes of current flowing. Almost any fast-acting plate-circuit relay can be used, if it will energize with from 2 to 7 milliamperes of current. It should have adjustable contacts, and setting up the contact spacing will help reduce any inherent delay. The flashlight bulb, mounted in a jewel socket which indicates that the relay has energized, should be shielded so that no light from it will reach the photoelectric tube. This can be done with black masking tape.

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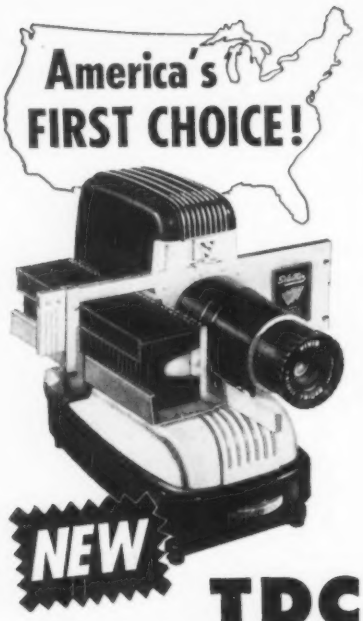

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June 2-16

CALIFORNIA, Fresno—Fresno Camera Exchange (Fresno Camera Club): Fourth Salon.
CALIFORNIA, Parlier (Reedley Camera Club): Second Salon.
KANSAS, Independence—(Beard Studio): First Salon.
MASSACHUSETTS, Melrose—(Melrose Camera Club): Fifth Salon.
MICHIGAN, Adrian—(Adrian Camera Store): Third Salon.
MICHIGAN, Detroit—(Motor City Camera Club): Sixth Salon.
MICHIGAN, Manistique—(Manistique Camera Club): Fourth Salon.
MINNESOTA, Duluth—Norshor Theatre (Duluth Camera Club): Sixth Salon.
MINNESOTA, Red Wing—(Red Wing Camera Club): First Salon.
NEW YORK, Rochester—(Public Library): Sixth Salon.
OHIO, Mansfield—(Amphotog Club): Fifth Salon.
PENNSYLVANIA, Uniontown—(Uniontown Camera Club): Second Salon.
PENNSYLVANIA, Wayne—(Phila-Suburban Film Library-Museum): Third Salon.
PENNSYLVANIA, Wilkes-Barre—YMCA (Wilkes-Barre Camera Club): 4th Salon.

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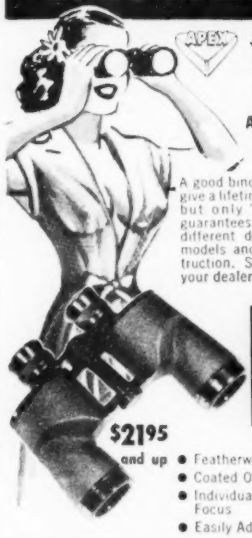

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New BOOKS

COMMERCIAL PHOTOGRAPHY by Kenneth M. McCombs. Published by the American Technical Society, Chicago. Cloth bound, 5¾x8½, illustrated, 364 pages, $5.

The author of this book discusses the development of technical proficiency and artistry which are so important to the success of every commercial photographer. He also treats customer relations, business management, originality, and creativeness—other important success factors that often are overlooked in the training of commercial photographers. In revealing photographic techniques and procedures, the author presents them simply and clearly so that even the beginner can confidently accept his first assignment. Previous training in photography has not been pre-supposed in the preparation of this volume. Because he has trained hundreds of potential photographers, the author has acquired a keen realization of the difficulties they experience. With this in mind, McCombs has concentrated on showing how to attain technical skill and business success in any branch of commercial photography—from portraiture to press work.

THE BOLSEY GUIDE by Charles Abel, ARPS, and Dr. Kenneth S. Tydings. Published by Greenberg: Publisher, New York City. Paper bound, 5x7¾, illustrated, 124 pages, $1.75.

Although this book was written primarily for the beginner in photography, it is a valuable reference for every owner of a Bolsey camera. The following are the titles of the three sections of this volume: Your Bolsey And How To Handle It; From Camera To Finished Photograph; and Using Your Bolsey To Best Advantage. This easy-to-use reference book will remind some photographers of pointers they had overlooked or neglected. Other camera owners will find in its pages suggestions that will lead them to new fields of endeavor. Basically, however, the authors are aiming at the beginner . . . giving him a photographic education. In line with this desire to help the tyro cameraman to help himself, Abel and Tydings tell not only the "how" but the "what" and "why" of each term or process when it is first mentioned in the book.

DONOVAN ON CHILD PORTRAITURE by Donald J. Donovan, FIBP. Published by The Fountain Press, London. Cloth bound, 6¼x9¼, profusely illustrated, 128 pages, $3.50.

Here's a book by one of Britain's most famous photographers of children. It has been written for camera owners who want to master the ways and means by which they can make a permanent record of the lovely moments in the lives of youngsters. This volume tells you how to get the children where you want them, how to keep them there, and how to obtain that bright and alert expression which will prevent the picture from becoming a run-of-the-mill snapshot. The

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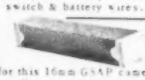

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illustrating photographs were all taken by daylight—the least expensive and usually the least complicated light source.

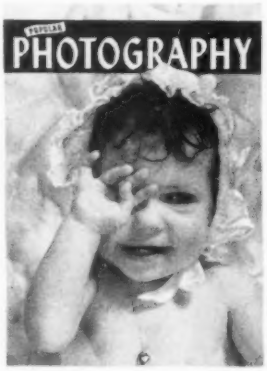
AN INTRODUCTION TO THE SCIENCE OF PHOTOGRAPHY by Katherine Chamberlain. Published by The MacMillan Company, New York. Cloth bound, 6¼x9½, profusely illustrated, 292 pages, $6.50.

This book contains much that will help the amateur become a better cameraman. It also should be of particular value to those who use photography as a tool—doctors, dentists, engineers. This volume reveals the principles of photography and the underlying physics in a clear, concise manner. It gives a step-by-step description of the photographic processes and is richly illustrated with charts, diagrams, and halftones. After an historical chapter, the volume deals with prints, negatives, and cameras. Then come chapters on critical definition, the graphs of photography, exposure meters, and projection printing. The second half of the book is devoted to optics and color.

PHOTOGRAPHIC MAKE-UP by Jack Emerald. Published by The Fountain Press, London. Cloth bound, 6½x9¼, profusely illustrated, 136 pages, $3.50.

In this book the reader is presented with a proven make-up technique for use in camera work. In a clear and easy-to-understand manner, the author gives amateurs and professionals practical advice with words and pictures on what make-up to apply and how to apply it for almost every purpose imaginable. Many photographers tend to ignore the possibilities of make-up for portrait work because they think it involves too many difficulties. With this book as a guide, the difficulties can be mastered.

THE JULY COVER



The interesting picture which appears on this month's cover is the work of Leo Aarons of New York City. The camera used for this studio shot was an 8x10 Ansco View equipped with an 18-in. Zeiss Apo Tessar f/9 lens. Exposure, on Kodak Ektachrome Daylight Type film, was 1/10 second at f/45. To light the setting Aarons employed speedlights made by Ray Albert. The beautiful little model who posed is Kathryn Lee Franks.

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CONTESTS *and* MARKETS

CONTESTS

Don't forget POPULAR PHOTOGRAPHY'S 1951 Picture Contest, open to photographers anywhere in the world. The contest is now running, and entries must be postmarked before midnight, July 14. Competition will be in two divisions, black-and-white, and color, with each division being judged separately. Judges will be the editors of POPULAR PHOTOGRAPHY. No entry fee is required, and any number of black-and-white prints, color prints, and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically toned prints are. Pictures which have been published in, accepted for publication by, or are under consideration by any other photographic magazine are not eligible. Publication in media other than photo magazines does not disqualify entries. Prizes to be awarded will be United States Savings Bonds, Series E—total value of awards, which is maturity value of the Bonds, is $25,000. There will be 55 awards in the color division, and 225 prizes in the black-and-white division. Prize-winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Entrants who win prizes will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of POPULAR PHOTOGRAPHY. For a complete list of prizes, full contest rules, and official entry blank, see pages 92-93 of this issue. Rules and entry blanks are also available from your local photographic dealer or photofinisher.

INTERNATIONAL CHOIR DIRECTORS LEAGUE, in conjunction with its journal, *Choir Guide*, announces the Choir Photo Contest. Competition closes June 30, with entries limited to black-and-white prints, any size. Contest entries will be judged in two classes, general and candlelight. The latter class will consist of photographs of choirs or choral groups as they appear in a candlelight concert, service, or performance. Prizes totaling $750 will be awarded to five winners in each class. Prints must bear the name and address of the photographer, and the name and address of the subject choral group. Pictures of professional choirs and choral groups are not eligible. For complete information, and to submit entries, write Choir Photo Contest, Choir Guide Magazine, 166 W. 48th St., New York 19, N. Y.

BABEE-TENDA CORP. announces a photo contest open only to amateur lensmen. The contest closes midnight, Aug. 31. Entries must show a genuine Babee-Tenda Safety Chair, with a baby seated in it. Pictures must be at least 3¼x4¼ black-and-white prints, unmounted. Photographers may submit as many entries as they wish, but do not send negatives. Any resident of the United States or Hawaii is eligible. Winners will receive $910 in cash awards, and cash prizes will also be given to babies who appear in winning entries. Winning pictures, negatives, and all rights thereto become the property of the Babee-Tenda Corp. To submit entries, address the company at Box 3526, Chicago 77, Ill.

AMERICAN DIETETIC ASSOCIATION announces a contest for photographs showing dieticians or nutritional workers engaged in their occupations. The contest is open to any photographer, and final entry date is June 15. Any number of 8x10 black-and-white glossy prints may be entered. Prizes totaling $200 in cash will be awarded. For complete information, write Contest Editor, American Dietetic Assn., 620 N. Michigan Ave., Chicago 11, Ill.

MARKETS

UNIFRUITCO, employes' magazine of United Fruit Co., is looking for photographic coverage of the countries in which that company is active; namely, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Jamaica, Mexico, Nicaragua, and Panama. They also desire photographs of the company's ships and personnel, as well as pictures of banana marketing operations in the United States. Rates vary between $25 and $50 per edi-

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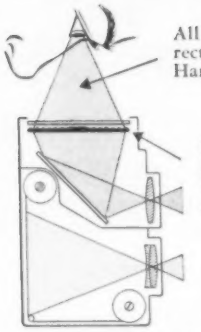

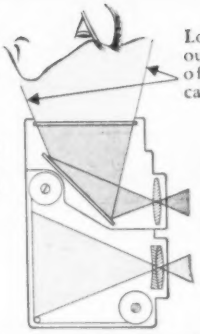

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torial page. For additional information, write David D. Zingg, UNIFRUITCO Magazine, Pier 3, North River, New York 6, N. Y.

AMERICAN DIETETIC ASSOCIATION announces a contest for photographs showing dieticians or nutritional workers engaged in their occupations. The contest is open to any photographer, and final entry date is June 15. Any number of 8x10 black-and-white glossy prints may be entered. Prizes totaling $200 in cash will be awarded. For complete information, write Contest Editor, American Dietetic Assn., 620 N. Michigan Ave., Chicago 11, Ill.

HOH LIGHTHOUSE, a house organ of D. W. Haering and Co., Inc., is interested in purchasing unusual and appealing photographs of lighthouses. These photographs will be used as front and back covers of the publication, and for illustrative material within the body of the book. For further information, write D. W. Haering Co., P. O. Box 6037, San Antonio, Tex., or 205 W. Wacker Dr., Chicago 6, Ill.

YANKEE MAGAZINE, a New England regional publication, wishes to buy photographs of New England subject matter. Payment will be made at rate of $5 per picture for high quality work. Discreet girl pictures are acceptable if they are linked to New England subjects. Photo-essays will also be considered, and inquiries are invited from photographers. To submit pictures and queries, write Richard Merrifield, Editor, Yankee, Inc., Dublin, N. H.

BUDGETED PUBLICATIONS REGISTERED can use human interest articles or photographic travelogues consisting of approximately eight prints, accompanied by not more than 400 words of text. The publication is also interested in 4x5 black-and-white photographs for use as cover material. Payment arranged before acceptance, and made not later than 30 days after publication. For more information, write Roy Gurney, Budgeted Publications Registered, 18 Newton Dr., Newtonbrook P.O., Ontario, Canada.

H. S. CROCKER CO. wishes to purchase color transparencies for use on post cards. Outstanding scenic views of tourist centers in Chicago, New York City, Los Angeles, Minneapolis, and St. Paul, are desired. In addition, subjects of general interest also are in demand. Address all inquiries and slides to Mr. Don Helbig, c/o H. S. Crocker Co., 720 Mission St., San Francisco 1, Calif.

CORONET MAGAZINE is looking for outstanding black-and-white pictures which can immediately compel attention. These pictures should be single shots which need no introductory photographs. Also desired are photographs of American cities, with the exception of New York, that are unusual as to lighting, dramatic quality, and mood. Photographs which merely show typical aspects of the city are not wanted. In addition, picture stories and ideas, suitable for publication in layouts of from one to 16 pages, are sought. For complete information, and to submit prints, address Carl Bakal, Coronet Magazine, 488 Madison Ave., New York 22, N. Y.

CHURCH EXTENSION SERVICE wishes to purchase 8x10 glossy photographs which convey religious messages. Photographs may be of people or inanimate objects, but pictures of churches are not desired unless they have some special religious significance. For additional information, write Lance A. Mantle, P.O. Box 552, Golden, Colo.

PACKAGE STORE and BAR MANAGEMENT, two publications active in the wine and liquor retailing field, are interested in purchasing photographic features. Payment will be made at the rate of $5 per picture, and features should include from five to eight photographs which tell a continuous story. Features should illustrate how a dealer successfully carried out a merchandising, sales training, display or other business objective. Before submitting pictures, send a specific outline of your idea to Clark Gavin, Liquor Publications, Inc., 381 Fourth Ave., New York 16, N. Y.

TICHNOR BROTHERS, INC., color lithographers, are seeking color transparencies of general landscapes including sunsets, road and water scenes, seashores, beaches, surfscenes, colorful flowers in natural settings, and desert scenes. Pictures of western life, and transparencies of birds and animals of interest to the general public are also desired. Transparencies will be used in making color postcards and greeting cards. When submitting transparencies, quote your minimum asking price. Send material to William B. Gould, c/o Tichnor Brothers, Inc., 1249 Boylston St., Boston 15, Mass.

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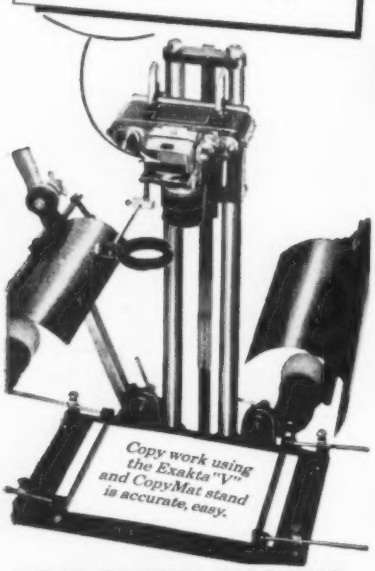

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TRADE NOTES AND NEWS

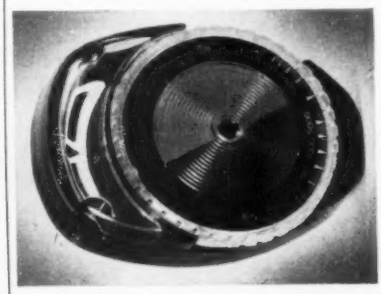
A TABLE VIEWER for 2x2 and 2¼x2¼ slides is the new TDC Duo Vivid Viewer introduced by the Three Dimension Co., 4555 W. Addison St., Chicago 41, Ill. Molded of bakelite, the viewer features a curved hood which shades the picture area from excess room light, and makes it possible to

Table viewer accepts 2x2 and 2¼x2¼ slides.

use the viewer in daylight. A ground and polished rectangular lens provides magnification over the viewing area, which measures nine square inches. Slides are inserted into a metal carrier in the side of the viewer. The carrier has a hinged upper section for 2x2 slides, and it flips up to accept larger slides in the bottom section. Operating on 105-125 volt a-c or d-c, the unit, complete with cord and switch, is priced at $12.50. For additional information, see your dealer or write the manufacturer.

MOUNTING ENTHUSIASTS are offered the Sterling-Howard Dry Mounting Press. Featuring a one-piece base of solid aluminum casting, with oversize heating unit using standard elements, the press provides for adjustable pressure for any material thickness, with positive, single-lever cam action. The press will handle mounts up to 12x14 in one operation, and will allow centering of mounts up to 20x24, with continuous mounting 20 inches wide. An adjustable thermostat is available for the unit, which operates on 110-volt a-c or d-c. Price, including tax, is $79.50. Write Sterling-Howard for additional information.

A POCKET-SIZE color temperature meter, the Rebikoff, is offered by Heitz and Lightburn, 150 W. 54th St., New York 19, N. Y. The meter is designed for control of reds and blues in color photography and to accurately determine the temperature of the



Meter gives color temperature in degrees Kelvin.

light in degrees Kelvin. The dial face of the meter, with its two photoelectric cells, is directed perpendicularly toward the light source, while the dial itself is turned until the needle is balanced between the red and blue areas. The red arrow on the dial then gives a direct reading of the color temperature in degrees Kelvin with an accuracy of 98.5 per cent. A filter chart listing all conventional color films and filters indicates correction filters to be used for corresponding light values and films. Sturdy, compact, and light in weight, the Rebikoff, with leather case, is priced at $54, plus tax. Write Heitz and Lightburn for additional information.

FLASHGUNS for the Polaroid Land Camera are now being offered by the Polaroid Corp., Cambridge 39, Mass. Both guns are identical in appearance, one being a standard battery-type unit, and the other a long-life B-C model which utilizes the battery-capacitor principle. Both units fit the accessory slide of the camera, and have built-in flash shields, and exposure guides on the backs of the reflectors. A built-in test lamp provides easy checking of circuits. Features of the guns include parabolic reflectors and lamp ejectors. The units are being manufactured for the Polaroid Corp. by the Kalart Co. For price and additional information, see your dealer or write Polaroid.

A PHOTO GUIDE, a pocket-sized plastic slide rule for determination of correct exposure by daylight, floodlight, or with flash, is now being marketed by Rush Photo Guide, 104 S. State St., Syracuse 2, N. Y. The guide is set up for still and/or movie photography in either black-and-white or color. Factors are given for various films by name. Daylight conditions are described at time-of-day and seasons, flash information is given for all lamps, and flood data is based on number and type of lamps and reflectors. Price is $1.50. For additional information, write the manufacturer.

DARKROOM WORKERS now have available to them the Acme Rotary Print Dryer, introduced by Acme Ferrotype Co., 89 Bickford St., Jamaica Plain 30, Mass. The standard model features a rotating trian-

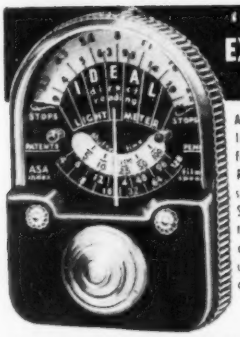
Print dryer has flat-sided triangular drum.

gular drum with three 9x15-inch baked black enamel ferrotype plates, a self-controlled heating element, and a heavy canvas drying belt. The unit uses 125 watts on 110-120 volt a-c or d-c, and accepts single or double-weight prints. Price of the unit is $14.45, including tax. Dryers also are available in 10x14, 12x17, 14x20, and 18x24-inch sizes. For additional information, write the manufacturer.

OWNERS of the Kodaslide Merit projector are offered the Baja Deluxe combination portable case with built-in bakelite slide drawer. Manufactured by Barnett & Jaffe, 633 Arch St., Philadelphia, Pa., the case is made of plywood, with tweed covering and plated hardware. Felt blocking is provided to secure the projector in the case. The slide drawer holds 100 glass-mounted slides or 300 cardboard mounts. An index card is provided. Price is $9.50. For additional information see your dealer or write the manufacturer.

SUMMER WORKSHOPS in photography are announced by three schools. The School of Painting and Allied Arts of the College of Fine Arts, Ohio University, is offering a program in advanced photography under the direction of Clarence H. White. The course will convene July 23, and will continue until Aug. 4. For tuition and other information, write Dean Earl C. Siegfred, College of Fine Arts, Ohio University, Athens, Ohio.

The Country School of Photography, Woodstock, Vermont, will offer a series of summer courses under noted commercial, portrait, and illustrative photographers. Further information concerning the pro-



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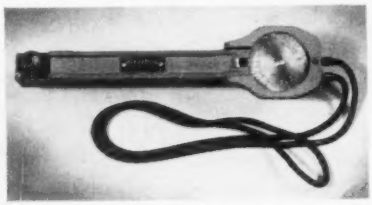
gram may be obtained from John Doscher at the above address.

Joseph Breitenbach offers a seminar in black-and-white photography, and a workshop in color photography at the New School for Social Research, 66 W. Twelfth St., New York 11, N. Y. Each course is limited to 15 students, and the program, which lasts six weeks, convenes June 20. For further information, write to the above address.

RANGEFINDER USERS will welcome the field rangefinder announced by Meyer-Optical, Inc. (formerly Hugo Meyer Co.), 39 W. 60th St., New York 23, N. Y. Designed to measure distances from eight to 100 feet, the instrument boasts an accuracy within



Field rangefinder is easy to use.

2 percent of perfect. The operating principle is based on the theory of triangulation, and the operator, sighting on the object to be measured through the eyepiece, sees two images. A focusing knob moves one image until it is superimposed on the second, at which time the instrument is in correct alignment. The measured distance is read directly from the focusing knob. Price of the rangefinder, including leather case, is $32.50. Write the manufacturer for additional information.

MOVIE MAKERS are offered a new wide-angle lens for 8-mm cameras. The Elgeet 7.5-mm, *f*/1.5 lens covers four times the area of a standard half-inch lens. Featuring seven elements, the lens system is color corrected and coated. The focusing scale has click stops for positive settings, and focusing is allowed from one and one-half feet to infinity. A filter retaining ring is provided which accepts 21.5-mm filters. Price of the lens is $77.85, including tax. For additional information see your dealer or write the manufacturer, Elgeet Optical Co., 65 Atlantic Ave., Rochester, N. Y.

A TABLE VIEWER for 2x2 color slides is presented by FR Corp., 951 Brook Ave., New York 56, N. Y. The Port-A-Viewer, for 35-mm and Bantam slides, is portable and folds into a unit measuring 2⅞x6¼x

Slides feed automatically in table viewer.

10½. It weighs four pounds. The screen, which is 6x6 inches in size, is of the reflex viewing type, making possible daylight viewing, and is an integral part of the cover. Slides are enlarged more than 4½ times. The optical system includes double condensers, a 50-mm *f*/3.5 coated projection lens, and a mirror. Illumination is furnished by a 50-watt projection lamp. The unit operates on a-c or d-c. An automatic plunger-type slide changer holds 36 slides, and either glass-bound or cardboard mounts can be used interchangeably. Price of the

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16mmx50' Super X, Blue Base, Magazine Reloads (Shp. wgt.—2 lbs. per doz.) 12 for $6.25

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Empty Magazines 69c each. . 12 for $7.50. With any * purchase of 16mm film—12 empty mag. $6.00
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16mm x 100' Super XX on core. Develop to neg. or reversal, $1.50 ea., 4 for $5.00 (100' camera spools 29c ea.). On spools ready for camera $1.95 ea., 4 for $6.75. (Processing not incl.)
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Kodabromide 8"x 10", F2-3, SW Glossy Enlarging Paper — 1 gross pkg. $4.69 3 pkgs. $13.50
(Shp. wgt.—5 lbs. per gross)

Kodak Enlarging Paper 7"x8⅛" SW Glossy, Cont. 1
(Shp. wgt. 1 gr.—4 lbs., 4 gr.—15 lbs.) $1.95 gr., 4 gr.—$7.49

AZO, ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross)
F 1 and 4 $ .98 gross 6 gross $4.95
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FRESH 35mm FILM
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35mmx100' Supreme. . . .$1.29 ea. 3 for $3.50
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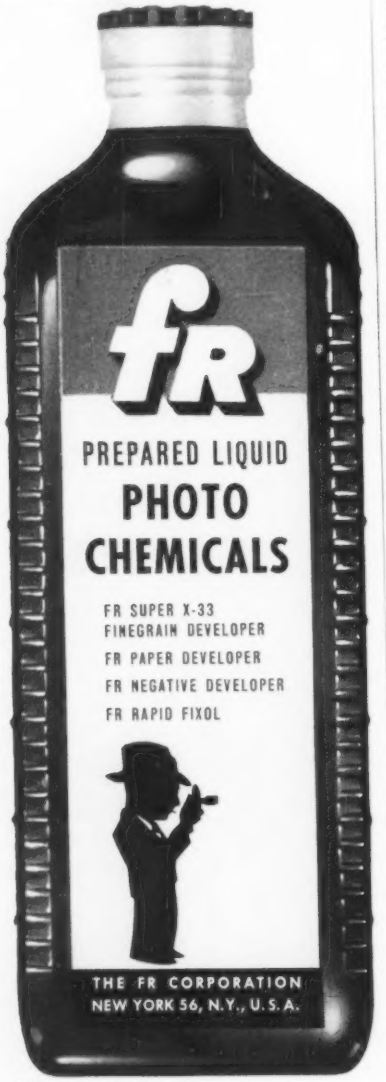

unit, which operates on 110-volt a-c or d-c, is $49.95, including tax. A carrying case is available as an accessory. For further information write the manufacturer.

BEG YOUR PARDON: In the course of a project such as the preparation of the Directory Issue of POPULAR PHOTOGRAPHY for the press, it seems impossible to avoid errors completely. The address of Besinger & Co., the manufacturers of Inca-Flash, is 139 N. Clark St., Chicago 2, Ill. Prices of Eastman Kodak's Brownie Flash Six-20 are $15.67 with Flasholder, and $12.75 without. The Brownie Target Six-20 is $6.95. The Kodak Master View Camera 4x5 is priced at $175, and the film pack adapter and focusing cloth are not included in the price. The Goerz Rectagon lens manufactured by C. P. Goerz Optical Co., has a speed of *f*/6 instead of the "*f*/16" reported in the Directory, and it stops down to *f*/32 instead of the reported "*f*/22." The street address of Keys Stereo Products is 8463 State St., South Gate, Calif. Price of the Keystone Manufacturing Co.'s K-32 camera, with *f*/1.9 lens in focusing mount, should be $104.50; the K-50 camera sells for $129.50, with *f*/2.5 fixed-focus lens, and $161 with *f*/1.9 lens in focusing mount; the K-108 projector is priced at $129.50. Laminex Engineering Co., manufacturers of Masterlite Enlarger, is located at P. O. Box 1004, Akron, Ohio. The Hakosyn synchronizer for Leica cameras, marketed by A-G Photo Distributors, is priced at $15, instead of the $12.50 reported in the Directory. The standard lens equipment furnished with the Lektro Junior 16-mm movie camera manufactured by Associated Photo Products is either a Wollensak or Eastman 1¾-inch *f*/3.5 coated lens. Prices of Revere movie projectors should be: for the Model 85, with *f*/1.6 lens, and accessories mentioned in the Directory, $114.50 instead of $132.50; for the Model 90, $144.50 instead of $132.50; for the Model 48, $167.50 instead of $137.50; the price of the Model SP-16 is accurately listed at $299.50.

NEWS NOTES: Formation of the Photographic Importing and Distributing Corp. is announced by S. Franklin Spira, vice president of the new firm. With offices at 132 Nassau St., New York 38, N. Y., the company will serve as the exclusive importer of Ricohflex cameras, and also will handle Kobal Selftimers, Komine Panheads, the Autoknips I and II, Praezisa rangefinders, Super-Nooky close-up devices, Angenieux lenses for the Leica, the Sun Optical Co.'s line of telephoto lenses for Leica, Kine Exakta, and 8-mm movie cameras, and other accessories such as cable releases and brass tripods. For prices and detailed information concerning the products handled by this firm, write them at the above address.

Eastman Kodak Co. has made available Kodak Ektacolor Print Film cement and tape. The tape will be furnished in 200-foot rolls in 2¾-inch width, priced at $10.75 per roll. The cement is available in quart bottles at $1.80. Detailed information on the use of these materials, and Kodak Ektacolor Print Film, in the fabricating of large-size color transparencies for display purposes can be obtained from Professional Color Sales Division, Eastman Kodak Co., Rochester 4, N. Y.

Matched lens hoods for Stereo Realist cameras are offered by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y. The slip-on type hoods, made of Duralumin, are lined with black felt, and fit on either Enteco filter mounts or on the lens mounts of the camera. Price of the set of two hoods is $3.20.

Kling Photo Supply Corp., 235 Fourth Ave., New York 3, N. Y., announces that rangefinder coupling cams for the Multi-focus rangefinder, supplied with Linhof Super Technika cameras, are now being plotted and supplied in the United States. Technicians at Kling can do this work within several days of the receipt of an order. Also, Omnica Deluxe camera cases, available from Kling, are now being supplied for the Leica IIIf camera, with flashgun. It is larger than other models, and sells for $66. For additional information, write Kling at the above address.

Aristo Grid Lamp Products, Inc., 106-23 Metropolitan Ave., Forest Hills, N. Y., announces two new Cold Gridlite lamps. One is interchangeable in units designed for 4x5 and 5x7 negatives, and provides a concentrated light source for negatives from 35 mm to 2¼x3¼. Changing of the lamp is simple, and its use facilitates greater easel visibility and faster printing speeds for the smaller sizes. The other new lamp is an entire unit designed for use with the Eastman 5x7 Autofocus enlarger, and is especially adaptable for working with the Ektacolor Color Process. For prices and additional information, write the manufacturer.

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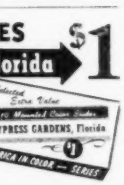

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Arctic Tragedy

(Continued from page 54)

was February, 1898, thirty-two years earlier!

It is indeed remarkable that these films, which had undergone alternate periods of freezing temperatures and thaws and which, when turned over to Hertzberg, were still soaking wet, could have been usable at all.

Hertzberg reports in *Andrée's Story, the Complete Record of His Polar Flight*, published by The Viking Press, that when he received them the films had been soaked for a long time. The exposed film was not protected by inter-leafing paper but was wound tightly on cylindrical wooden spools. "All the lengths of the film down to the spool," wrote Hertzberg, "were wet, some of them to such an extent that the layer of emulsion came off from the underlying celluloid if merely touched by the finger."

Hertzberg's procedure was painstaking and cautious. He first unrolled all the film, which had been kept in copper and galvanized iron cylindrical containers now heavily corroded, and hung it up to dry. This was extremely difficult because of the decomposed condition of the emulsion and the "brittle state of the celluloid base."

"I succeeded," wrote Hertzberg, "without injury to the emulsion, in separating the film from the back of the roll underneath to which, of course, the moist layer was firmly stuck."

Hertzberg also dried the unexposed films, which, having been in their original packing, were much better preserved than the exposed film, even though they, too, were wet through to the spool. Hertzberg used this unexposed film to conduct preliminary experiments before beginning work on the exposed film.

"These preliminary experiments," wrote Hertzberg, "were made in order to discover the nature of the material before me, and also to discover suitable methods free of all risk. My task was to rescue from the susceptible and valuable material the traces of pictures which might possibly lie concealed there, and to waken to life the seed sown one-third of a century ago. The problem was to find a developer with energy to bring out the latent pictures and yet to repress the tendency of the emulsion to become 'veiled' or cloudy."

After a series of tests Hertzberg settled on a sulphite-free, pyrocatechin-caustic-soda-developer, the formula for which he does not give. With this developer he not only had the benefit of high reducing properties but also the well-known tendency of pyro to stain the silver image by oxidation. Hertzberg took advantage of the extra intensification afforded by this yellowish-brown stain.

With this pyro formula Hertzberg developed the film piece by piece. Of the 192 exposures twenty were sufficiently clear for reproducible prints but not without additional steps. He now took full advantage of the yellow-brown pyro negative image, which readily absorbs blue and violet light rays. Thus by recopying on a diapositive material chiefly

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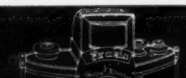

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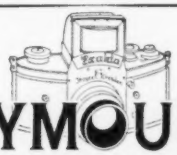

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sensitive to blue and violet rays he obtained a relatively vigorous diapositive, which could be further strengthened by additional recopying. He thus built up his contrast painstakingly by recopying.

With respect to making his final prints Hertzberg had this tribute to pay modern photographic material: "It is a fairly easy task to achieve a picture rich in contrasts with the aids that photography now has at its disposal," wrote Hertzberg in 1930, "but it is considerably more difficult to give, with correct values, in reinforced forms, the soft and extremely subtle gradations which the original negative contains. I succeeded, however, in overcoming this difficulty, too, thanks to my having at hand a supply of negative and positive materials of greatly varying gradation."

Certainly the Andrée expedition photographs, crude as they are in gradation and graininess, are thrilling manifestations of photography's marvelous properties. Here thirty-three years after the death of the men who made them, these latent images were brought forth from the soggy darkness to illustrate an arctic tragedy.

No one really knows how long a latent image may remain hidden in exposed film. It depends upon the circumstances, the climate, the conditions and the skill with which the films are finally processed. Had the Andrée films fallen into hands less skilled than those of John Hertzberg there may have been no picture survivors at all.—▶

Amateurs Shoot Color TV

(*Continued from page* 34)

porated, the well-known color processing and print production laboratory, staged a joint demonstration of CBS color television for the benefit of the tens of thousands of dyed-in-the-wool photographic fans who attended the 4-day event in search of new subjects to shoot and new worlds to conquer. At regular intervals throughout each day, a CBS-TV color camera was trained on bits of "business" taking place on the main stage of the photographic show. The resulting image was conveyed by "closed circuit" to two pairs of CBS receivers—one color and the other black-and-white—in the Pavelle Color Incorporated exhibit booth, where the fans looked on in awe or took potshot exposures of the screen images.

Some of the photographic results were amazingly successful and a number of attempts ended in failure despite the explicit exposure instructions posted beneath the TV receivers in the booth. The results that accompany this article are typical of what can be accomplished with a good miniature camera without any special accessories. The camera was a Contax II with a 50-mm, $f/2$ Zeiss Sonnar lens, set up on a tripod exactly $3\frac{1}{2}$ feet from one of the two color screens. The exposures were made on 35-mm Kodachrome Film, Type A ($f/2$ at 1/5 second) which received routine processing at the Kodak color laboratories in Flushing, New York.

For the present, color TV screen photography must be limited to relatively placid subjects. Under the best of conditions, shutter speeds faster than 1/10 second are impractical because of the slow speed of available color materials. Blurring results from shooting a moving screen subject with a slow-speed exposure. When home color television does arrive, rest assured that the audience will be given many opportunities to feast their eyes (and train their cameras) on colorful made-to-order stage sets and still-life arrangements within the scope of today's color photography.

Although the results illustrated here are quite satisfactory, even better pictures can be expected with well corrected, wide-aperture lenses of longer-than-normal focal length. Lenses like the 85-mm, $f/2$ Zeiss Sonnar and the 85-mm, $f/1.5$ Leitz Summarex, used at full aperture, can produce an image that is about 70 percent larger at the very same $3\frac{1}{2}$ foot minimum focusing distance.

This type of color photography is not limited to 35-mm miniature cameras. Twin-lens outfits of the Ikoflex and Rolleiflex type may be used at full aperture ($f/2.8$ or $f/3.5$) with Kodacolor rollfilm, Type A (20 ASA) or with Ansco Color rollfilm, tungsten type, to produce acceptable color prints or transparencies.

Color motion pictures of the color TV screen are impractical for amateurs at this time. Work along this line has been done by researchers at the Naval Photographic Center in Anacostia, D. C., during the past few years, but with specially modified professional cameras and radically designed shutters and lenses. The only reports of successful 24-frames-per-second results disclosed to date involved the use of an experimental 25-mm lens with a maximum aperture of $f/0.7$.—▶

Movement of subject results in blur, as shown in these pictures. Relatively long exposure required (1/5 sec at $f/2$) makes it necessary to trip shutter at an instant when subject is still.

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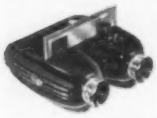

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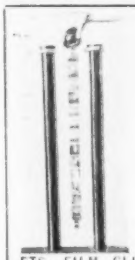

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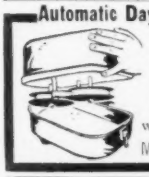

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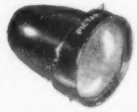

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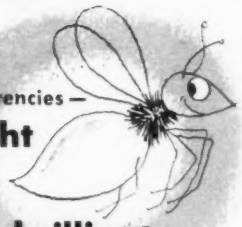

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